

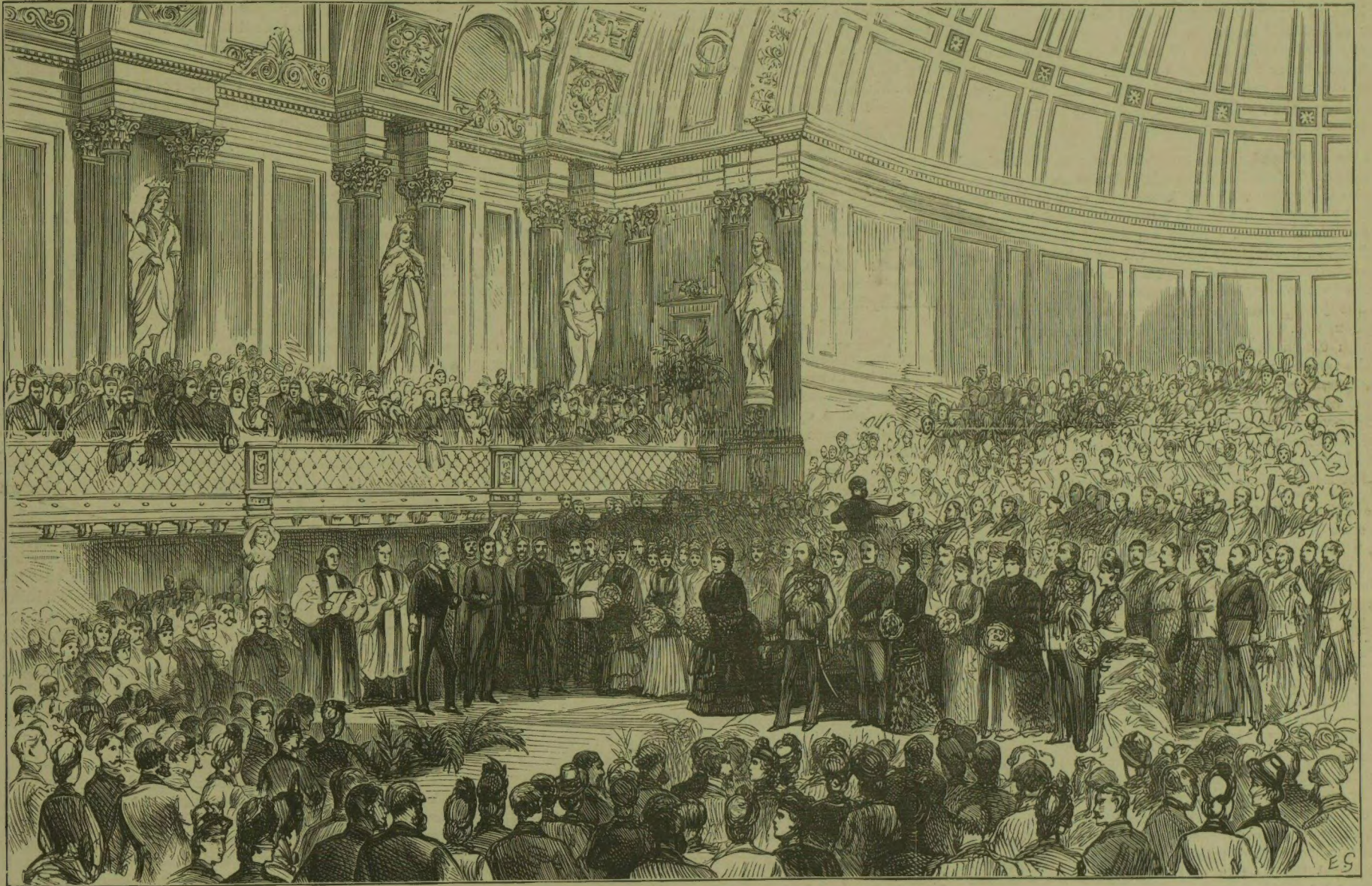
THE ILLUSTRATED LONDON NEWS

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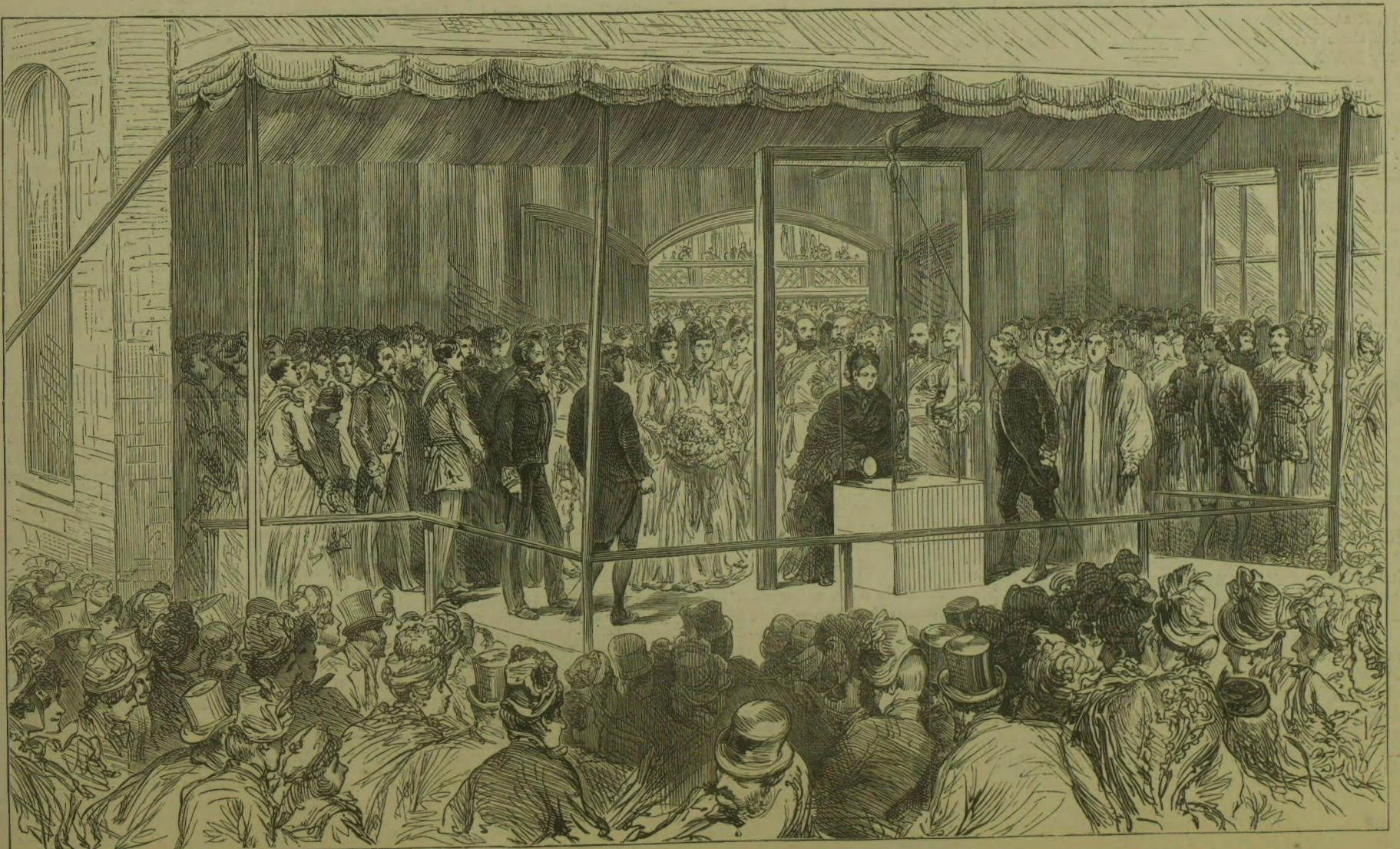
No. 2509.—VOL. XC.

SATURDAY, MAY 21, 1887.

WITH SUPPLEMENT (SIXPENCE.
AND COLOURED PICTURE) By Post, 6d.



HER MAJESTY OPENING THE QUEEN'S HALL OF THE PEOPLE'S PALACE, EAST LONDON.



THE QUEEN AT THE PEOPLE'S PALACE: HER MAJESTY LAYING THE FIRST STONE OF THE TECHNICAL SCHOOLS.

ECHOES OF THE WEEK.

Saturday, May 14th, will be long remembered, not only for the splendid demonstrations of loyalty which attended her Majesty's progress from the East to the West End of the metropolis; but also for the laudable efforts made by the London parishes and tradespeople throughout the entire Royal route to do something exceptionally noticeable in the way of street and house decoration. I hear of many of the large upholstering firms decorating their premises with rugs and carpets and fabrics of rich patterns, instead of the ordinary and wearisome parti-coloured bunting. Herein is pleasant revival of an old and graceful custom. I read in the *Protestant Mercury*, Oct. 29, 1697:—

On Wednesday night, Oct. 27, precepts were issued by the Lord Mayor for all the scavengers to attend him on Thursday morning, which accordingly they did; and his Lordship gave them strict charge for keeping all those streets of London clean that day his Majesty rides through the City, and to be watchful that neither coach, waggon, cart, nor dray be seen that day in those streets on severe penalties. 'Tis ordered, also, for all the balconies thro' the above-said streets to be hung with tapestry, Turkish carpets, &c.

One cannot say much for the aesthetics of the tailor who, on May 14th, adorned the façade of his establishment with six dummy figures of little boys in sailor suits. Still, some kind of a precedent may be cited for this plastic eccentricity of embellishment. In the 1697 pageant the Turners' Company displayed in front of their hall a punch-bowl of *lignum vite*, "over which was a cistern, which held double the quantity, with seven brass cocks in it to lett the same out, to drink his Majesty's health, and at top nine boys, in ebony and *lignum vite*, displaying colours."

On the other hand, sincere congratulations may be tendered to the licensed victualler who contrived to combine the most enthusiastic loyalty with the keenest of eyes to the main chance by hoisting a gigantic banner inscribed "Welcome to the Connaught Arms." There was a good touch of Scotch "wut," too, in the welcome emblazoned by the Perth Dyeing Works, "We wad dye for ye"; and, as a "Sanpancrasian," I lift my hat to two neighbouring parishes, whose authorities hailed the Queen's entrance into their precincts with the pithy inscription, "St. Giles and Bloomsbury Welcome the Queen." It is high time that the fair fame of St. Giles was cleared from the imputation of being the patron not only of lepers but of cadgers and low lodging-house keepers, and "mumping" beggars. St. Giles was an Athenian gentleman, learned and cultured, a vegetarian and a water-drinker, and a warm advocate of the prevention of cruelty to animals. Had he lived in these days he would have been one of the most distinguished patrons of a Royal Hospital for Diseases of the Skin.

One of the prettiest sights in Oxford-street was at the point where some fifty little girls from the Marylebone parochial school, all dressed alike in white caps and bibs and aprons trimmed with light blue ribbons, were ranged upon ingeniously graded seats. Remembering that there will be more pageants, and, it is to be hoped, more ambitious attempts at house-decoration, between this and the end of June, I have been reading up the subject of London pageants in the "Gentleman's Magazine Library" (Elliot Stock), edited by George Laurence Gomme, F.S.A. The mention of the charming effect produced by the pretty half-hundred charity girls reminds me that when William III. made his entry into the metropolis after the signature of the Peace of Ryswick he was greeted by, among others, "a troop of five hundred young ladies, all on white palfreys, with rich embroidered vests and feathered caps, headed by a person of quality of the same sex." Who was the person of quality? Scarcely the Princess Anne; although her consort, Prince George of Denmark, was in the same pageant at the head of a thousand mounted gentlemen all richly habited; but her Royal Highness in 1697 was slightly too stout for equitation. When she went hunting, it was in a pony-chair she followed the hounds.

What a right noble addition to the Jubilee celebration it would be, if at some conspicuous point passed by the Royal procession there were drawn up a cavalcade of five hundred fair young British amazons! There would be no difficulty in finding the amazons, but what horse-dealer would undertake to provide the necessary five hundred milk-white steeds? Perhaps, after all, the idea on a less ambitious scale might be realised. The suggestion might be found worthy the attention of some "person of quality," famed for the elegance of her equestrianism and the symmetry of her riding-habit.

I went on Monday, the 16th, to the "Jubilee Masque of Painters"—in other words, to the Costume Ball of the Royal Institute of Painters in Water Colours. A more picturesque and withal graceful and tasteful spectacle I have rarely witnessed. There was a gratifying absence of mere conventional dresses. I noticed only one shepherdess, and she was as pretty as Celia in "As You Like It." I did not see any Newhaven fishwives or any Normandy peasants. If Mother Hubbard came I was not aware of her presence. Little Red Riding Hood, Dolly Varden; "Polly, Put the Kettle On"; "Spoons," "Champagne," "Night," Cinderella, and the Four Seasons were also pleasantly invisible; while, as a brilliant compensation, the ateliers of "Auguste et Cie." and other renowned West-End costumiers furnished a surprising number of costumes remarkable not only for the splendour of their fabric and adornments, but also for the historic accuracy and artistic good taste displayed in the designs thereof. The tableaux had evidently all been carefully rehearsed; but they varied in merit. The first, arranged by Sir James Linton, represented Edward I. presenting his infant son to the Welsh. The infant Prince was a wax dummy; and a sham baby on a mimic stage is nearly as troublesome an object to deal with as a real one. The second tableau was the best of the series. The subject was Queen Elizabeth knighting Drake; and the grouping did much credit to the inventiveness of Mr. Charles Catermole and Mr. C. J. Staniland. The third tableau, arranged by Mr. Charles Green, was not so good. The subject was Queen Anne receiving Marlborough after Blenheim; but the victor of Hochstadt looked too big, and the good Queen Anne too *petite*. The

scenic surroundings were mean; and the canopy over her Majesty's head paltry. The fourth and last tableau, an allegory of the British Empire in 1887, arranged by Mr. E. H. Corbould and Mr. C. J. Dollman, was clever, but slightly "wooden," as pictorial allegories are wont to be. Altogether, "The Masque of Painters," written by Mr. Savile Clarke, was a veritable triumph. The author's ringing lines were recited by Mr. Frank Archer, as "Virgil," attired in a long robe of scarlet, and crowned with a laurel wreath. The author of the *Æneid* was always thus habited when I knew him. *Vidi tantum*. Then there was a gavotte, danced by sixteen young ladies and gentlemen; and there was a Guard of Honour of artistic halberdiers, under the command of Captain Davidson, who did their spiriting gently, but firmly, and rendered yeomen's service in keeping an open space for the gavotte dancers. The proceedings appeared to give immense pleasure to the Prince and Princess of Wales, who, with many other illustrious personages, honoured the Royal Institute with their presence.

We have all heard of, and some of us have read, "The Loves of the Plants"; but I should say that to the great bulk of students of poetry "A Cucumber's Lament" is slightly a novelty in the way of a lyric. Such a monody, nevertheless, do I find in a recent number of the always humorous and capitally illustrated New York *Puck*. Thus does "The Cucumber's Lament" commence:—

I'm a little green cucumber, in a vegetable store,
And to my seeds I ache like anything,
For I belong to summer, and I'm frozen to the core,
In the penetrating zephyrs of the spring.

Beside me, in a basket, are some philosophic beets,
And some rutabaga turnips, coarse and rough;
And they don't shrink or shrivel in the April snows and sleets;
But I do, for I am made of different stuff.

The complaining cucumber ends by expressing its fear that it will die of "a broken, frozen heart," and entreats that it may be taken indoors, placed on the stove, and roasted. Roast cucumber may not be bad, after all; baked with brown sauce it is very nice.

A quotation from "The Lament of the Cucumber" might form an appropriate epigraph for Mr. J. Ashby-Sterry's "Cucumber Chronicles: a Book to be taken in Slices," just published by Messrs. Sampson Low and Co. Mr. Ashby-Sterry, to judge from his preface, seems to have chosen the title of his delightful volume on a tremendously hot summer day; for he hints that "Cucumber Chronicles" have, to his ear, a refreshing sound, suggestive of restful ease, a merry dinner, and cool drinks to be partaken of at eventide at the pleasant haven of Henley-on-Thames. The "Slices" are, indeed, extremely palatable—cunningly cut, not too thin, the oil judiciously mingled with the vinegar and pepper, naught introduced in malice, and with just the slightest and delicately savoury aroma of—well, not onions, of course, but—chives, or leeks, or chibbols, or eschalots. Altogether, a relishing little book, worthy of the author of "Tiny Travels" and "The Lazy Minstrel": a cucumber, in fine, not to be, by any means, thrown out of window, or placed on the stove. One of the daintiest chapters is that entitled "For Babies Only."

"J. W. R." (Amesbury) writes: "You notice many things in your 'Echoes.' Can you throw any light on what is the 'Libro d'Oro' (Book of Gold)? Is it not a history of the Venetian nobility?" Yes, "J. W. R.;" the "Libro d'Oro," or Golden Book was a mediæval peerage or register of patrician families kept in many cities of Italy. It derived its name from the circumstance that the names of the "Nobs" inscribed in the "Libro d'Oro" were written in auriferous characters. There was a Golden Book at Genoa, at Milan, at Bologna, and at Florence; but the most famous of the "Libri d'Oro" was the one kept at Venice, which dated from the year 1267. The last name registered in it was that of "Monsieur," afterwards Louis XVIII. In 1796 the moribund Venetian Senate, hearing that Massena was marching upon Verona, ordered "Monsieur" to quit the territory of the Republic. The illustrious and unwieldy exile obeyed the mandate; but prior to taking his departure hesitated for the "Libro d'Oro," and indignantly erased his name from its pages. The original Venetian book and the Genoese one disappeared soon afterwards, and have never since been heard of. A few copies are still in existence.

Perhaps one of these copies may be in the possession of Mr. Bernard Quaritch, of Piccadilly. That eminent bibliopole has lately met with an adventure which entitles him to rank in one respect with Dogberry. He has had losses—one loss, at least—of a truly painful nature. On April 25 "a little dark man," of about forty-five years of age, with a sallow complexion, apparently a Dutch or German Jew, speaking English (in an undertone), called on Mr. Quaritch, exhibiting as his credentials a business-card inscribed "Wunderlich and Co., Fine-Art Dealers, in New York." From Mr. Quaritch's teeming stock did the "little, dark, sallow man" select books to the amount of £270. He said that he would come again and select more.

At the same time the "little, dark, sallow man" inspected, but declined to purchase, "a very sweet little *Livre d'Heures*, with lovely miniatures in *camailu gris*, bound in black morocco, with silver clasps. The price of the lovely MS. was fifty guineas. The pseudo-Wunderlich would not buy it. He preferred to steal it. At least, he and the "Book of Hours" simultaneously vanished.

A "little, dark, sallow man." One's memory travels back to Thomas Hood's poem of "The Public Dinner":—

But too late for mending
Twelve sticks came attending
A stick of a chairman,
A little, dark, spare man,
With bald shining nob,
"Mild Committee swell mob."
In short, a short figure,
You thought the Duke bigger.

The "little, dark, spare man" turned out, after all, not to be the Duke of Dinnerbell, but his friend, Sir Thomas Tuckout,

who kindly officiated as a substitute chairman, his Grace being indisposed. But the chairman did not steal the bill-of-fare or run away with the subscriptions of the evening.

In the matter of the "Star-Spangled Banner," I am very much indebted to "A. C. K.," an English gentleman married to an American lady, and who tells me that the banner itself is extant, and in the possession of his brother-in-law, who received it from his mother, the daughter of Colonel George Armistead, of Baltimore, defender of Fort McHenry. My correspondent adds:—

Key was a personal friend of his, and wrote the song for him. I was unaware that he was a prisoner in our hands at the time. When the banner was publicly exhibited in Boston some five years ago it had to be protected by a guard of policemen from the relic hunters, chiefly of the female persuasion, who came in crowds armed with scissors to snip off pieces to carry home. I believe my brother-in-law has recently presented, or intends to present, the banner to the American nation, either to be preserved in Baltimore or Washington. It is of large dimensions, and in good preservation.

But I am anxious to learn two things: first, whether I was right in stating that Key was a prisoner of war in British hands when he wrote the "Star-Spangled Banner"; and next, what manner of man Key was, at all. I have no dictionary of American biography by me; and the only Key having any connection with the United States, of whom I can find any mention, is Thomas Hewitt Key, an Englishman, who was Professor of Mathematics at the University of Virginia in 1824, and, a few years later, Professor of Latin at the London University. If I am not mistaken, the name of "Star-Spangled Banner" Key occurs (in an oddly punning sense) in one of the stanzas of the famous Secesh lyric, "Maryland, my Maryland."

The opinions of my correspondents are curiously divided as to whether there was ever a well-known cook by the name of Chauffroy or Chauffroi, the inventor of the dish known in cookery-books as a *chaufroid*. "L. T. R." states distinctly that the late Earl of Clarendon told him that a former *chef* of his father, by name Chauffroix, invented, one hot day, the cold entrées with the contradictory names by which they are now known. This, on the face of it, should be conclusive; but a "lady reader of the 'Echoes'" writes from Paris that the entrée was invented by Chauffroix when, in 1774, he was *chef entremettier des cuisiniers de Versailles*. Lord Clarendon was born in 1800. Where was his father in 1774? But, on the other hand, "Gâtesauce" tells me that he has conferred with a well-known *chef*, who informs him that a *chaufroid* is a cold entrée introduced between two hot dishes, and that for that reason only is it so called; and further that the cook Chauffroi or Chauffroy is a myth, no celebrity of that name being known in culinary annals.

"Les Femmes Fortes." There is a modern French comedy with that title; and Tallemant des Réaux, in his diverting and scandalous "Contes," has a long dissertation on "Les Femmes Fortes"—physically strong, not strong minded, ladies of his time. Quite another class of puissant dames, comprising Judith, Camma, Artemis, Isabella of Castile, and Mary, Queen of Scots, is descanted upon in the Jesuit Father Lemoyne's "Galerie des Femmes Fortes" (Paris, 1663). I have this last-named book in fine old French binding; and inside the cover I intend to paste the very interesting account of a deputation of "Femmes Fortes" who, on Tuesday, May 17, had an interview with the Home Secretary.

The Strong Females in question waited on Mr. Matthews with the view of securing the opposition of the Government to certain amendments proposed by Mr. Burt, M.P., and Mr. Atherly-Jones, M.P., to the Mines Regulation Bill, limiting, or rather abolishing, the existing system of labour by women at the "pit-brow," otherwise the mouths of collieries. Four of the healthy, hardy, and tidy women and girls who "interviewed" the Home Secretary were dressed in their workaday garments, thus described by a contemporary:—

Instead of bonnet, they wore a dark kerchief round the head, a coloured ribbon round the neck, a black flannel jacket buttoned over the bust, and a large white apron, while the nether garments consisted of a kind of "divided skirt," comprising trousers and petticoat, all of the same material as the jacket, and descending nearly to the ankles. Two of them wore cloaks, and the others ordinary boots. The dress had something of the picturesque about it as distinguished from the conventional habiliments of other ladies in the room, was very clean, and became its wearers.

The opponents of female toil at the pit-brow have objected to the "divided skirt" arrangement as lacking in propriety. Do not the signal-women on some parts of the Chemin de Fer du Nord in France wear downright trousers of a dark blue hue, and most becoming in appearance? And the *pantalons garances* of the French *vivandières*? And modern bathing and gymnastic costumes? And the equipment of the fair amazons of Rotten Row? The Home Secretary promised to vote against the amendments, and the "Femmes Fortes" went away happy from Whitehall. It is to be hoped that they will be suffered to earn their scant pittance and to wear their "divided skirts" in peace.

I am asked to state that in the Townhall, Kensington, on the afternoon of Tuesday, May 24 (the Queen's birthday), there will be given a grand concert, in aid of the central fund of the Army Guild—an organisation for Church work and the social, moral, and religious welfare of our soldiers. The proximate concert is under illustrious and noble patronage, and the conductor will be Mr. Wilhelm Ganz; an announcement which is in itself a guarantee that a bright array of vocal and instrumental talent will be provided at the Kensington Townhall on May 24. Church work in the Army is obviously an excellent thing, and it is most willingly that I draw attention to the coming concert.

Another Jubilee book, and in one respect a highly interesting one. The frontispiece to "Uncle Harry's Pictures of the Past for Little People," published by the Sunday School Union, is a facsimile of a water-colour sketch made by the Queen when Princess Victoria. The sketch represents a placid-looking old dame in a Quaker-like cap and spectacles. She is seated in an arm-chair outside a cottage-door, and is reading a large book, presumably the Bible. The drawing is signed "Victoria," and dated "June 9, 1831." G. A. S.



JUBILEE DRAWING ROOM 1887.

THE SILENT MEMBER.

The First Lord of the Treasury at the commencement of the week made an announcement which gave pleasure to limp legislators of all shades of politics. Endless talk and long vigils are exhausting, whether useful Acts of Parliament are the result or not. Little to the credit of the House as it may be, the Commons have been sitting for close upon four months, and have done next to nothing, save freely vote the millions required for the public service. Members and the officers of the House alike obviously need a restful holiday. Rest!—it will come as a boon and a blessing to jaded public men. Jubilantly, indeed, accordingly, will the Queen's Birthday be hailed, for Mr. W. H. Smith promised on Monday that the Whitsuntide Recess should last from the Twenty-fourth of May until Monday, the Sixth of June. So that, if our renovated wit, Sir Wilfrid Lawson, has, in "the spirit of gay wisdom" which won for him the praise of Lord Beaconsfield, elaborated any impromptu jokes against adjournment over the Derby Day, the hon. and aqueous Baronet will be compelled to keep them for another occasion. We shall all be glad to breathe the pure air of Epsom Downs on Wednesday next.

The week has also been brightened by orange-blossoms. The reason why the Marquis of Salisbury looked so well in the House of Lords on Monday evening may have been that the noble Marquis was, in a manner, renewing his youth in hopefully looking forward to the morrow's wedding of his eldest son, Lord Cranborne, and Lady Alice Gore, the second daughter of the Earl of Arran—a ceremony which drew an illustrious assemblage to St. Margaret's Church, Westminster, on Tuesday afternoon, when the Prime Minister was cordially cheered in driving through Parliament-square with the Marchioness of Salisbury.

Lord Salisbury had on Monday the satisfaction also of seeing an exceptionally large gathering of Peers in the House of Lords. The Upper Chamber was not only full; it was at its best. In Committee on the new Irish Land Bill of the Government (the Duke of Buckingham presiding at the table as Chairman), noble Lords on each side vied with each other in an honest endeavour to improve the measure. Many Peers of eminence were to be recognised. Whilst beaming Lord Halsbury forsook the woolsack for the front Ministerial bench, and gaily conversed with Lord Salisbury, lithe and active Lord Cranbrook (who carries his seventy-three years blithely and well) took his seat close by, next sublimely sedate Lord Cross; their colleagues, Earl Cadogan and Lord Ashbourne, being clearly quite ready and eager to rise to defend the amendments introduced by the Government. The front Opposition bench was even more crowded. Earl Granville, gracefully lounging at ease, had right and left of him his keenly intellectual friends, Lord Herschell, Earl Spencer, Lord Kimberley, Lord Sidney, the Earl of Derby, and others. Most notable of the Liberal Unionist Peers were the Duke of Argyll and Lord Selborne, who both sat on the front bench nearer the woolsack on the Opposition side. A desire to do justice to landlords and lessees alike in Ireland animated all the speeches I heard (some with difficulty, owing to the inaudibility of certain noble Lords). This spirit of fair-play certainly characterised the remarks of Lord Salisbury, who spoke with accustomed plainness in advocating equal justice for landlords and tenants. Ministers maintained their majorities in the divisions on Lord Fitzgerald's and Lord Inchiquin's amendments. On the other hand, Lord Ashbourne agreed to consider Earl Spencer's practical suggestions. Thus usefully employed, their Lordships sat on Monday till within twenty minutes of midnight. On Tuesday, after the Scottish Crofters' Holdings Bill had been read a second time, the Prime Minister complied with the request of the Duke of Abercorn that the Irish Land Bill should be recommitted for further consideration when the Whitsuntide Holidays are over. In deliciously dulcet brogue did Lord Fitzgerald justly felicitate noble Lords upon the judicial tone of Monday's debate.

The Commons (who may profitably copy the manners and legislative dispatch of "another place") have not been wholly engrossed by the first clauses of the Irish Crimes Bill. Plain speaking was indulged in last week by Radical members, including Mr. Henry Labouchere, against the Duke of Connaught Leave Bill and the vote of £17,000 for the refitting of Westminster Abbey for the Queen's Jubilee thanksgiving. But Mr. Smith naturally had the majority with him on both questions. In the conversation on the Abbey vote Mr. T. P. O'Connor, however much his figures may have been magnified, pungently brought home to the House the gravity of the un-failing Irish Difficulty in the sentence in which he said that during the past fifty years 3,600,000 Irish men and women had been evicted, 4,186,000 had been driven from their homes, 1,225,000 had been starved to death, and the population had been diminished from over eight millions to under five millions.

It is beyond doubt within the power of living statesmen, I venture to repeat, to solve this sad Irish problem. The Government, by their Irish Land Bill on the one hand, and by their Repression of Crime Bill on the other, offer substantial proofs of their earnest desire alike to lighten the lot of Irish tenants, and at the same time to give relief to law-abiding Irishmen by the firm suppression of the barbarous practices of "Moonlighting" and "Boycotting," and of brutalities to animals. In lieu of exhaustively cavilling over the clauses of the Crimes Bill (not that the measure has not been materially improved in Committee), Mr. Gladstone would do well could he return to the conciliatory (no pun meant) frame of mind which induced him in the autumn of 1885 to write a memorable letter to "My Dear Balfour," avowing his readiness to co-operate with the then Government of Lord Salisbury with a view to settle this vexatious Irish question amicably. Surely it is not yet too late to arrange some such compromise as Mr. Gladstone must have had in his mind at that period at a friendly conference of the leaders of all Parties.

The marriage of Viscount Cranborne, M.P., eldest son of the Marquis of Salisbury, to Lady Alice Gore, daughter of the Earl of Arran, took place on Tuesday, at St. Margaret's Church, Westminster.

On Tuesday, the Prince and Princess of Wales, with Princesses Louise and Victoria of Wales, visited the Old English Fancy Fair at the Shoreditch Townhall, in aid of the fund for a new building for the Sisters of St. Saviour's Priory, Haggerston; they took tea at the Priory.

Princess Frederica of Hanover performed on Thursday week the ceremony of opening the disused burial-ground of St. Martin's-in-the-Fields, Charing-cross, as a public garden. This ground has been opened through the exertions of Lord Brabazon's Metropolitan Public Gardens Association. Charing-cross was decorated with flags, and the bells of St. Martin's gave forth a joyous peal. Lord Dorchester, representing the association, received the Princess, accompanied by Baron Von Pawel-Rammingen. A marquee had been erected at the east of the churchyard, where the ceremony was performed. The ground is not very large, but the best use has been made of it by planting in it trees and placing under them octagonal seats.

THE QUEEN'S DRAWINGROOM.

The dignity and propriety of English social life receives the official stamp of recognition by the Court in that stately and solemn ceremonial of presentation to the Sovereign at the Drawingroom, which is conventionally supposed to denote personal recognition in the London world of fashion. Our Coloured Picture, given this week as an Extra Supplement, combined with the Sketches that furnish several Engravings in the Half-Sheet, will enable the distant or uninitiated reader to form some idea of the scene and the dresses at St. James's Palace or Buckingham Palace upon these occasions, which may derive additional public interest from the associations of the Queen's Jubilee Year. Her Majesty held a Drawingroom at Buckingham Palace on Tuesday, last week; but the fatigue that she endured on Saturday, at the opening of the People's Palace, left some effects which prevented her from holding in person the Drawingroom on Wednesday last, when her place was taken by the Princess of Wales. At the beginning of her reign, the Drawingrooms, as well as the Levées, were usually at St. James's Palace.

The Lord Chamberlain of the Royal Household, who has the direction of these ceremonials, was anciently, under the Plantagenet Kings, one of the most powerful Ministers of the Crown, exercising many of the functions now intrusted to the Secretary of State for the Home Department; all petitions to the Sovereign were presented and answered through him, and he often conveyed the King's pleasure to the Council of State and to Parliament. His office has no such political responsibilities in the present age, but is still one of great social importance, and is always held by a Peer of high character, acceptable to the Ministry of the day. The Earl of Lathom is Lord Chamberlain at this time. His deputy, the Vice-Chamberlain, who is also a nobleman, has equal authority, in the absence of the Lord Chamberlain, over the Royal Household; and enjoys likewise the privilege of giving his hand to the Queen, for instance, when she enters a carriage. The Master of the Horse, however, ranks next to the Lord Steward and the Lord Chamberlain, being the third great officer at Court. The Comptroller of Accounts (Sir Spencer Ponsonby Fane) and the Treasurer of the Royal Household (Viscount Folkestone) are considerable official personages. In the reign of a female Sovereign, of course, the post of the Mistress of the Robes has more than ordinary interest; and so, perhaps, have those of the First Lady of the Bed-chamber, and the Maids of Honour. The body-guard of the Sovereign consists of two bands: that of the Gentlemen Pensioners, or Gentlemen-at-Arms, under their Captain; and that of the Yeomen of the Guard.

It is unnecessary to add any remarks upon the style in which ladies are accustomed to dress for the Drawingroom, with their immense trains, which must be spread or held by a couple of pages, sweeping far over the floor behind them, as they enter the Presence-Chamber. The proceedings in the important business of presentation are brief and simple. The Lord Chamberlain, standing at the Queen's right hand, takes from one of the Lords-in-Waiting a card upon which the lady's name is written, and the name is read aloud to her Majesty. The lady comes up, makes a gesture of profound reverence, and may be allowed to kiss the Queen's hand; after which, she retires, of course, without turning her back on the Queen—and this movement is not a difficult performance. In our Coloured Illustration, the Queen has, at her left hand, the Princess of Wales, Princess Beatrice, and the eldest daughter of the Prince and Princess of Wales. The Prince of Wales, the Duke of Cambridge, and the Duke of Teck, in military uniforms, stand near the window. Sir S. Ponsonby Fane, the Comptroller of the Household, is following the lady who has advanced towards the Queen.

THE QUEEN AT THE AMERICAN EXHIBITION.

The visit of her Majesty, on Wednesday week, to the Great American Exhibition in West London, where a private afternoon performance of the "Wild West" entertainment was prepared exclusively for the Royal party, has already been noticed. The Queen and her suite arrived at the Earl's Court-road entrance shortly after five o'clock, and drove through the stables, and round the arena to a box specially constructed, and draped with crimson velvet. Her Majesty was accompanied by their Royal Highnesses Prince and Princess Henry of Battenberg, and was attended by the Dowager Duchess of Athole and the Hon. Ethel Cadogan, Sir Henry and Lady Ponsonby, General Lyndoch Gardiner, and Colonel Sir Henry Ewart. Before the performance commenced, the Marquis of Lorne presented to her Majesty the President of the American Exhibition, Colonel H. S. Russell; the Director-General, Mr. John Robinson Whitley; and Mr. Vincent Applin, the secretary of the association. The following gentlemen connected with the executive council of the Exhibition and with the executive staff were also present:—Lord Ronald Gower, Colonel Hughes-Hallett, M.P., Mr. John Priestman, Mr. Leigh Thornton, Colonel Griffen, Mr. J. Gilmour Speed, Mr. Frederick Penfield, Mr. A. Pickard, Mr. W. Goldring, Mr. Rufus M. Smith, Mr. Townsend Percy, Dr. Bidluck, and Mr. John Sartain. Her Majesty was graciously pleased to accept a bouquet of exotics from Miss Whitley, daughter of the Director-General. The performance of the "Wild West" greatly interested the Queen, who at its conclusion commanded the Hon. W. F. Cody, "Buffalo Bill," to be presented to her, and expressed to him her entire satisfaction with all she had seen. The Queen also spoke a few kind words to Miss Lilian Smith and Miss Annie Oakley, whose dexterous performances she had admired; and Miss Smith showed her Majesty the rifle used in her shooting act. Mr. Nat Salesbury, manager of the "Wild West," was next presented, and at her Majesty's request he sent for two squaws, who came to her running across from the encampment with their papooses slung behind them. The Queen before leaving spoke a few words, through an interpreter, with "Red Shirt," a Sioux chief, whose stately demeanour, with his quiet assurance that he had come a long way to see her Majesty and was well pleased to behold her, was duly appreciated. Her Majesty expressed to the President and Director of the Exhibition her desire to return on a future occasion and see the fine art and other galleries of the Exhibition. The Queen and her suite left the Exhibition grounds at a quarter past six o'clock. An immense crowd had assembled in the Earl's Court-road, and cheered heartily as the Royal carriages drove away.

The proposal that the West Midland Counties should be illuminated upon the night of the Queen's Jubilee by bonfires and flights of rockets has attracted considerable attention. It is proposed that flights of rockets be discharged from the Worcestershire Beacon, Great Malvern, at 10 p.m., 10.10 p.m., 10.20 p.m., and 10.30 p.m. on the evening of Tuesday, June 21, and that these discharges be repeated from other hills in Worcestershire and the surrounding counties. In cases where the funds at disposal are limited, perhaps only the first flight will be repeated, or only the more important hills may discharge rockets. The first flight at 10 p.m. will be the signal for lighting the beacon fires upon all heights.

THE PLAYHOUSES.

The dramatic event of the week has been the highly successful production at the Opera Comique on Monday, May 16, of "As in a Looking-Glass," a neatly executed version, by Mr. F. C. Grove, of Mr. F. C. Phillips's powerful novel of the same name. Unless I am mistaken, Mr. Grove was the *collaborateur* of Mr. Herman Merivale in the forcible and original drama of "Forget Me Not," in which Miss Geneviève Ward acquired renown which has reached from the United Kingdom to the Antipodes and to India; and the gentleman who has dramatised "As in a Looking-Glass" will be indeed fortunate if he succeeds in doing for Mrs. Bernard Beere that which he contributed to do for the great American *tragedienne*. "As in a Looking-Glass" is obviously a one-part play, lending itself with exceptional felicity to the well-known and admirable idiosyncrasies of Mrs. Bernard Beere, and giving her the fullest scope for the display of her rare power for depicting passion and pathos in their most emotional, their most winning, and their most thrilling forms. She has never acted better than in her portrayal of the beautiful, daring, dangerous adventuress, Lena Despard, who, all unscrupulous as she is, wins at last our fullest sympathies by the intensity, the single-mindedness, and the unselfishness of her love for Algernon Balfour. It is a very difficult task to dramatised a diary. In Mr. Phillips's book the autobiographical heroine can keep all the characters in her own hand, so to speak. They are practically so many puppets of which she may pull the strings as she pleases; but on the stage some liberty of individual and independent action must be conceded to them; and the necessary consequence is that the dramatised version in its earlier portions suffers somewhat from diffuseness and attenuation. In the romance, we see the form, we hear the voice of Lena Despard in every page; in the play, although the fascinating presence of Mrs. Bernard Beere, as the central object of interest and attraction, is sufficiently conspicuous, the magical spell of her influence cannot invigorate the slightly feeble and colourless personages grouped around her. A dramatic monologue extending over four acts would be, on the face of it, a monstrosity; but so strong a hold does Mrs. Bernard Beere exercise over her audience that the spectator of her splendid acting feels inclined to call for, paraphrasing Danton (and very many precursors), "Lena Despard, Lena Despard, and yet more Lena Despard." With almost unsurpassable tact and graphic force she places before us the needy adventuress, who, notwithstanding her continuous embarrassments, contrives to live in fashionable luxury, and who, for all her equivocal morals, manages to get, both at home and abroad, into some kind of "society." Already she has had two husbands; and she entertains the most questionable of relations with the "copper captain," the roué, blackleg, and *chevalier d'industrie*, Jack Fortinbras. She determines to win a third husband in the wealthy, but not very sapient, patrician, Algernon Balfour, who is already engaged; but by her wiles she estranges his affianced bride from him, and she succeeds in becoming Mrs. Algernon Balfour. Unfortunately for her the depraved Captain Fortinbras, who has been for years extorting money from the reckless woman, and whose ultimate attempts to blackmail her she has had the courage to resist, plots her social destruction by revealing her disreputable past. For a while he is foiled by the adroitness of the Russian police agent, "Count" Paul Dromiroff; but the Eumenides are too strong, in the end, for Lena Despard. The whole story of her shameful life is made known to her husband; he repudiates her—which he should not have done—and, in sheer despair, she takes poison and dies. Dying on the stage has been to a considerable extent overdone in modern times. Within recent years, playgoers have been more or less agonised and appalled by the theatrical last moments of Madame Modjeska, of Madame Sarah Bernhardt, and of Mrs. Bernard Beere herself; but it is only fair to the last-named accomplished actress to admit that the death-scene in "As in a Looking-Glass" has not a single hackneyed or conventional episode in it; that it is utterly devoid of stage trickery; and that it is throughout masterly and original. It is utterly alone that Lena Despard dies. To present this protracted—but not too protracted—picture of solitary dissolution is indeed a terrible tax on the capacity of even a most experienced actress; but Mrs. Bernard Beere emerges triumphantly from the ordeal.

The drama closely follows the novel; but in the outset the interest of the play lagged a little. The attention of the audience was, however, awakened in the second act, in which Lena Despard so eloquently interprets the struggle that is raging within her—now hesitating as to breaking the heart of Beatrice Vyse, and now reverting to her stern ambition to gain the heart and hand of Algernon for herself. The real dramatic glamour of the play is not felt until the scene at Monte Carlo is reached; and thenceforth the intense fascination of the story continues unabated to the last. The confession of guilt in the fourth act was a splendid illustration of Mrs. Bernard Beere's power in passionate pleading for pity, and was a most effective prelude to the last and culminating phase of her career—that terrible death scene, untended and alone. Among the ladies and gentlemen who supported Mrs. Bernard Beere the highest praise must be awarded to M. Marius, as the Russian police agent, Paul Dromiroff. Mr. Herbert Standing did his best with the repulsive character of Captain Jack Fortinbras; and Mr. Bucklaw was gentlemanly as Algernon Balfour, but he looked too juvenile, and not experienced enough in the ways of the wicked world. Miss Eva Sothorn was Beatrice Vyse. Let it be said *en passant* that the play was handsomely mounted, and the dresses worn by Mrs. Bernard Beere were as splendid as they were tasteful. A brilliant audience, including the Prince of Wales, assembled, notwithstanding the counter attractions of the Masque of Painters at the Royal Institute, to witness the first performance of "As in a Looking-Glass."

At the Alhambra yet another sumptuous ballet was produced on Monday, May 16, in lieu of "Dresdina." The new choreographic entertainment is called "Nadia," and aptly signalled the reappearance of Mdle. Palladino, whose Terpsichorean achievements were seconded by Mdle. Marie as a youthful peasant, and Mdle. Corman as a fallen angel. The dancing was excellent, the dresses were superb, and the scenery glittering; and altogether the *divertissement*, which is in two tableaux, and the theme of which is Russian, was brilliantly successful. I shall have something more to say about it in detail next week.

"Jubilation," the new "musical mixture" administered before the pleasant opera of "Dorothy" at the Prince of Wales's Theatre is a cheerful and humorous *apropos* "curtain-raiser." It is ingeniously devised and smartly written by Mr. "Richard Henry" (the theatre names of MM. R. Butler and H. Newton, joint authors of "Monte Cristo Junior"); and Mr. Arthur Williams, with the amusing song of "I've been loyal to the Throne," is exceedingly droll.

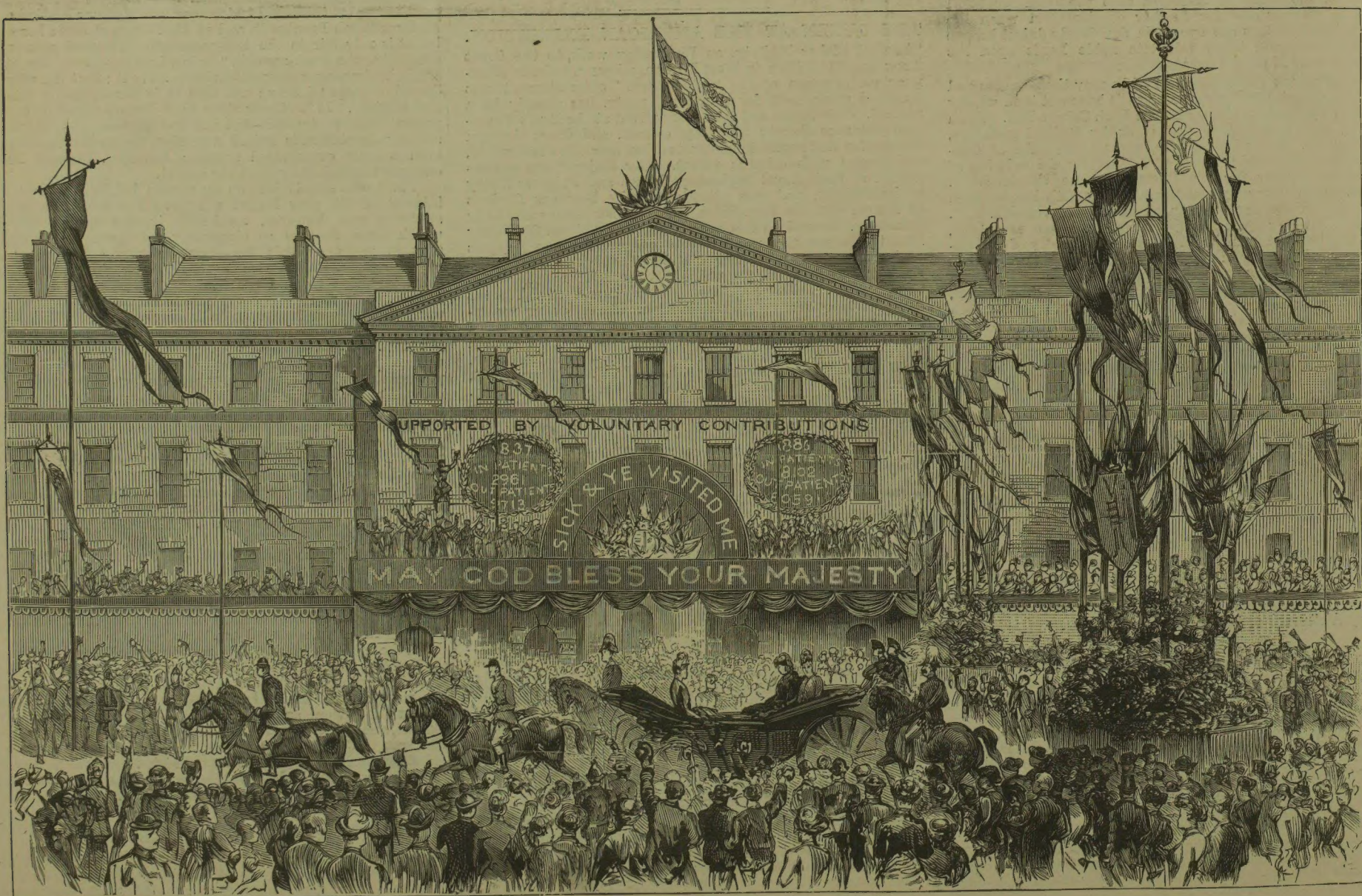
That brightly intelligent young actress, Miss Rosa Kenney, was deservedly applauded for her representation of the part of Vera in "Moths" at a Vaudeville *matinée* on Monday. I am glad to add.

G. A. S.

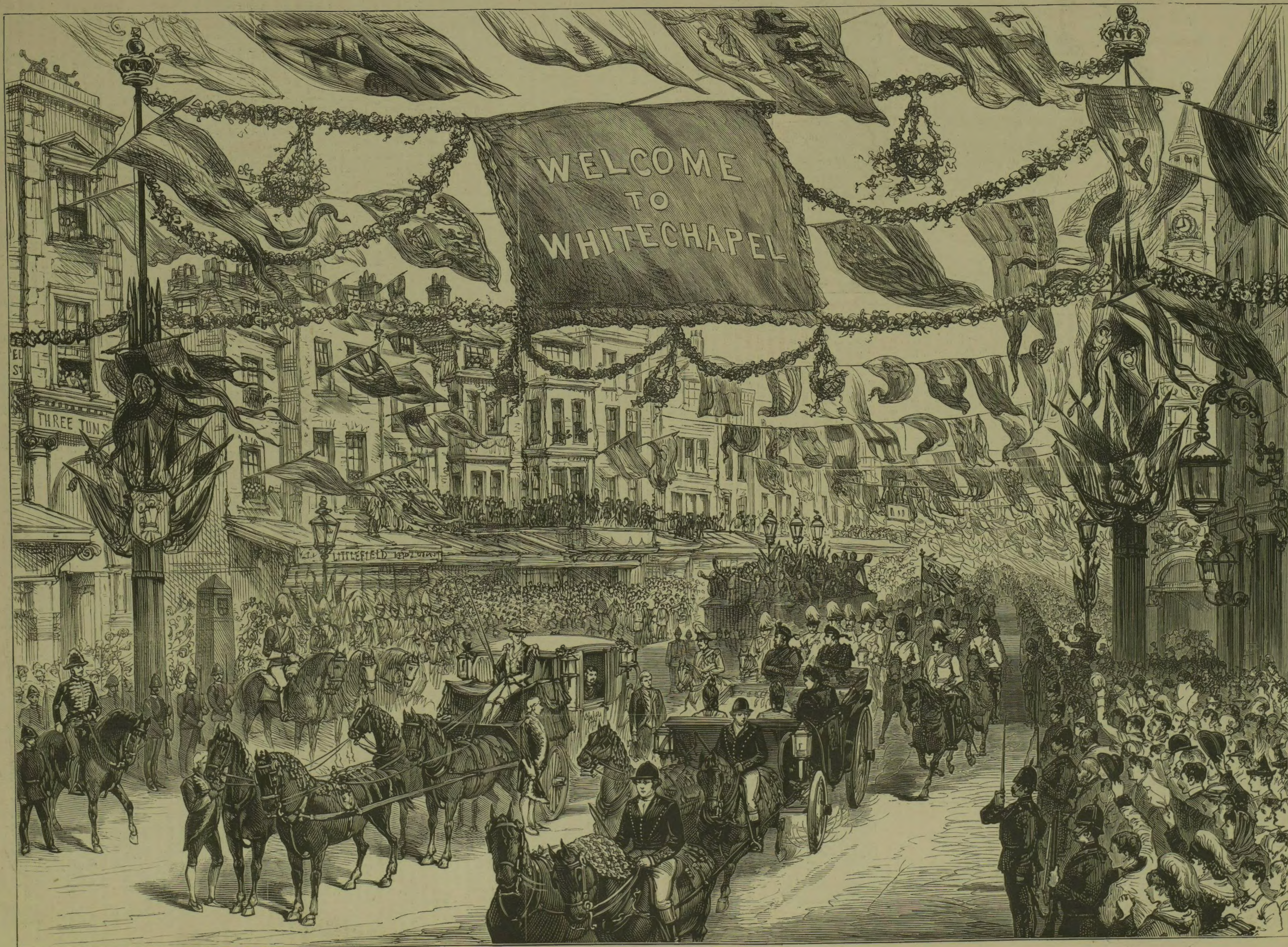
THE QUEEN'S VISIT TO EAST LONDON.



THE ROYAL PROCESSION IN HIGH-STREET, WHITECHAPEL.



THE ROYAL PROCESSION PASSING THE LONDON HOSPITAL, WHITECHAPEL.



THE QUEEN'S VISIT TO EAST LONDON: THE ROYAL PROCESSION IN HIGH-STREET, ALDGATE, PASSING THE CITY BOUNDARY.

THE QUEEN'S VISIT TO EAST LONDON.

"All Sorts and Conditions of Men"—of men, women, and children—gathered along the route of the Royal procession, last Saturday, from Paddington to Mile-end-road, greeted her Majesty's approach with such hearty popular welcome as befits the Jubilee year of her reign, and was especially due to the particular occasion of her gracious visit. No Jubilee Memorial could be devised—though it originated, apart from the national celebration, in the wise resolution of the Beaumont Trustees, seconded by the munificence of the Drapers' Company, and supported by a subscription to which many philanthropic persons have liberally contributed—that will more appropriately bear witness in future to the Queen's interest, shared by all members of the Royal family, in the social improvement of the London working-classes. The opening of the Queen's Hall, the first portion of the buildings of the People's Palace, which we described last week, and the further ceremony of laying the foundation-stone of the Technical Schools, an institution founded by the gift of the Drapers' Company, were proceedings eminently worthy of the Jubilee year, and that will be memorable among the brightest acts of a long and happy reign, and in the annals of metropolitan history. We devote to this subject, and to other incidents of the presence of her Majesty in London within the past few days, the majority of our Illustrations, assured that they will be most gratifying both to near and distant readers, in every part of her vast Empire, of which London is the head and heart; the greatest of cities, the social, commercial, and political centre of the greatest Imperial union that has ever existed in the world.

GOLD KEY WITH WHICH HER MAJESTY OPENED THE QUEEN'S HALL, PEOPLE'S PALACE.

Our present narrative of the proceedings on Saturday is necessarily divided into two parts: first, the Royal procession from the Great Western Railway station to the East-End of London; secondly, the ceremonial at the People's Palace; which was followed by the reception of her Majesty at the Mansion House, in the City, as the guest of the Lord Mayor, Sir Reginald Hanson, and by her return to Windsor. It was a bright and sunny afternoon of May, truly "Queen's weather;" and, if the atmosphere was not quite that of summer, there was a cordial warmth all the way and all the while, in the breasts of a million of loyal and affectionate people.

Her Majesty, with Princess Beatrice and Prince Henry of Battenberg, left Windsor at twenty minutes past three, and arrived at Paddington at four; there she was met by Prince and Princess Christian, the Earl of Mount-Edgcumbe (Lord Steward), the Duke of Portland (Master of the Horse), the Earl of Lathom (Lord Chamberlain), the Duchess of Buccleuch (Mistress of the Robes), and other members of the Royal household. The trumpeter of the Guards having sounded a salute, the procession was formed. First came a number of Hussars; then a carriage containing Colonel the Hon. H. Byng (Equerry-in-Waiting), Major F. J. Edwards (Groom-in-Waiting), and the Ladies-in-Waiting to Princess Christian and Princess Henry of Battenberg. In a second carriage were the Hon. Harriet Phipps and the Hon. Frances Drummond, Maids of Honour-in-Waiting, General Sir Henry Ponsonby, and Lord Elphinstone. In a third carriage were Field-Marshal Sir Patrick Grant, Gold Stick-in-Waiting, the Earl of Lathom, the Dowager Duchess of Athole, and the Duchess of Buccleuch. In a fourth carriage were the Earl of Mount-Edgcumbe, the Duke of Portland, Prince Christian, and Prince Henry of Battenberg. Then followed a troop of the 2nd Life Guards, and after them came the fifth and last carriage, containing her Majesty the Queen, Princess Beatrice, and Princess Christian. Another troop of Life Guards followed the Queen's carriage and brought up the rear of the procession, the Equerry-in-Waiting, the Field Officer-in-Brigade-Waiting, and the Silver Stick-in-Waiting accompanying the Queen on horseback.

The route of the Royal procession, nearly eight miles, was from Praed-street, Paddington, through London-street, by Cambridge-terrace and Oxford-terrace, to Edgware-road, Oxford-road, Oxford-street, and Holborn, meeting the Lord Mayor of London at Holborn Bars; thence over the Holborn Viaduct, and along Newgate-street to Cheapside; passing the Royal Exchange to Cornhill; further eastward, along Leadenhall-street to Aldgate, to Whitechapel, and Mile-end-road. The site of the People's Palace is about one mile beyond Aldgate, between the districts of Bethnal-green, to the north-west, and Stepney, to the south-east, on the wide road leading to Bow and Stratford.

The streets all the way had their side pavements crowded with people; all the windows and many roofs of the houses were occupied by spectators, and their cheering was continued along the line. The decorations west of the City mostly consisted of flags, in amazing variety, suspended high overhead from ropes across the street; red poles, with pennons, emblazoned shields, or garlands, fastened to them; coloured cloths hung at the windows, and mottoes, in large letters, displayed on the house-fronts. The street guard was formed, in succession, by the Volunteer Corps, 18th Middlesex, 13th Middlesex, Volunteer Medical Staff Corps, 10th Hussars (at the Marble Arch), 1st Middlesex Engineers, 20th Middlesex, 6th Middlesex, 17th Middlesex, 1st London Engineers, 21st Middlesex, 19th Middlesex, Hon. Artillery Corps (in Holborn), 3rd London, London Irish, Scots Guards (in Cheapside), 2nd London, City Artillery, Hon. Artillery Company (at the eastern City boundary, Aldgate), 1st Life Guards, Grenadier Guards, 20th Hussars, Royal Horse Artillery, and 2nd Tower Hamlets Volunteers, in Whitechapel and Mile-end-road.

At the western City boundary, Holborn Bars, a few yards above the entrance to Gray's-inn-road, the Lord Mayor, in his robes, with the Sheriffs of London and Middlesex, four Aldermen, the Sword-bearer, and the City Serjeant-at-Arms, stood on a red-covered platform awaiting her Majesty. The Lord Mayor came to the side of her carriage, and presented to the Queen a pearl-hilted State sword, which she touched and

restored to his good keeping. The streets within the City of London were decorated more elaborately and sumptuously than Oxford-street. At St. Sepulchre's Church, at Christ's Hospital, at the Mansion House, at the end of Cornhill, at Aldgate Church, and at the Church of St. Mary, Whitechapel, stands were erected for the school-children, the Blue-coat boys, and others; at the offices of the British India Steam-Navigation Company, a crew of Lascar seamen waved each man his flag. In Whitechapel-road, the front of the London Hospital bore inscriptions reminding us that the Grocers' Company's wing of that building was opened by the Queen in 1876, and that the Prince of Wales, in 1864, laid the foundation-stone of the Alexandra wing. Many of the convalescent patients, a number of them being children, were brought to the windows under the care of the nurses. The Working Lads' Institute, opened by the Prince and Princess of Wales in 1885, the Coffee Palace adjacent, the Paragon Music-Hall, and the brewery of Messrs. Charrington, Head, and Co., were conspicuously decorated. Whitechapel church was festooned with flags along its front.

THE CEREMONY AT THE PEOPLE'S PALACE.

Arriving at the People's Palace a few minutes after five o'clock, her Majesty and those with her entered, being joined here by their Royal Highnesses the Prince and Princess of Wales, with their three daughters, the Crown Prince of Denmark, Princess Louise and the Marquis of Lorne, Prince and Princess Christian, the Duke of Cambridge, and the Duke and Duchess of Teck. The following description of the scene in the Queen's Hall is furnished by that agreeable contributor to this Journal whose well-known signature, "F. F.-M.," usually appears at the foot of "The Ladies' Column":—

Her Majesty's first great act of the Jubilee season has been to honour with her presence the consecration to the working people of the most beautiful chamber in London. Not the Egyptian Hall, not the House of Lords, not even Henry VII.'s Chapel at Westminster, is nobler in design, or more graceful in detail, than the Queen's Hall of the People's Palace, which was first built in the vivid imagination of that gifted novelist Mr. Walter Besant, and has now grown into visible reality under Sir Edmund Currie's resolute management, and Mr. E. R. Robson's architectural genius. The bright sun of true "Queen's weather" shone down on Saturday through the stained-glass roof, and cast soft tints innumerable on the already brilliant decoration of the building—on the embossed gallery, with its bright frontage and the caryatides supporting it; on the buff and gold Corinthian columns that bear the roof; on the statues made of some kind of buff composition, and representing female Sovereigns, that are placed at intervals around the walls above the gallery; and on the woodwork—painted buff, but picked out brightly with lines of pink, blue, and gold—supporting windows and walls. The dais, a simple platform covered with red cloth, and ascended by a sloping gangway, was backed by the white dresses of the young ladies of Mr. McNaught's choir, who, with their gentlemen companions, efficiently discoursed sweet music at proper intervals. The front of the dais was edged with beautiful flowering shrubs, and upon it stood a semicircle of gilt chairs covered in crimson silk, with an arm-chair of the same set advanced a little in the exact centre. Such was the *mise-en-scène* for the opening ceremony.

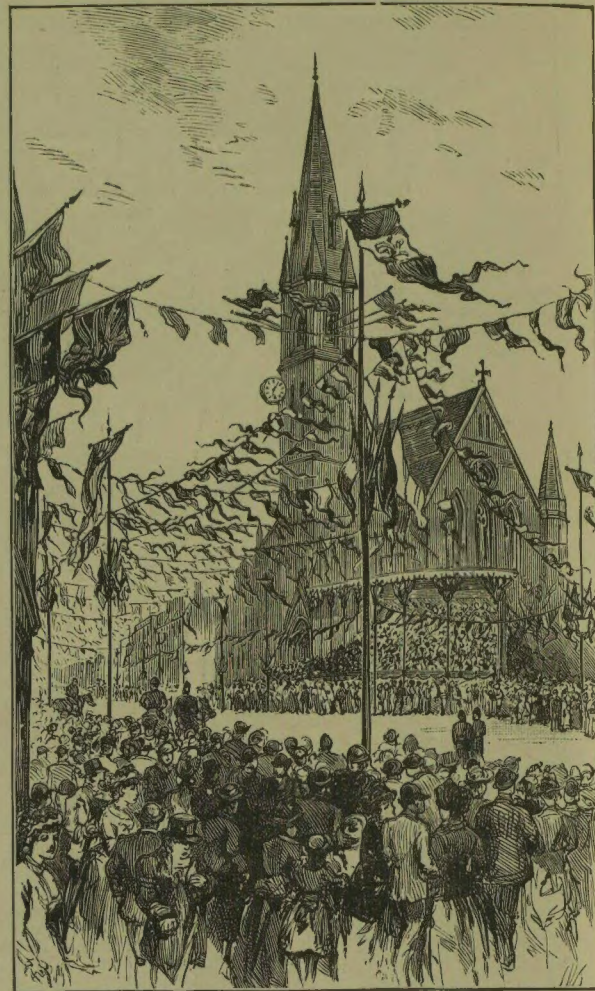
The dress of the gentlemen, on occasions when uniforms may be worn, outshines in brilliance that of the usually more decorative sex; and the hall early grew yet brighter with masculine magnificence. The Archbishop's benign face was seen



ARCH IN COMMERCIAL-ROAD.

above State robes of cardinal red and full lawn sleeves. The tall form of Sir Edmund Currie, so long a frequent and esteemed benefactor to the East-End, was conspicuous as he moved about the hall in his Deputy-Lieutenant's uniform. Sir Charles Warren shone with his massive embroideries of silver lace. Many officers of local Volunteer corps contributed the brilliant scarlet of their regimentals; and clergymen in large numbers wore the various hoods of their colleges over their graduate's robes. The seats reserved in the body of the hall for distinguished visitors gradually filled. Lord Randolph Churchill came early to a seat immediately behind mine. The Marchioness of Salisbury, sombre in brown velvet and mantle of Indian cashmere, had the seat nearest to the dais on one side of the gangway of approach; while the Countess of Rosebery, in heliotrope faille Française gown, short black velvet mantle,

hung all over with ropes of jet, and heliotrope straw bonnet, half covered with tulle and trimmed with anemones, occupied the corresponding seat in the front row on the other side. Close by Lady Rosebery was the Duchess of Manchester, resplendent in ruby velvet mantle, and gown in velvet and



WHITECHAPEL CHURCH.

cloth to match, her ruby velvet bonnet sobered by black lace trimmings. The Duchess of Somerset in plain black silk, and Lady Stanley of Alderley in black velvet, her bonnet trimmed with a white bird's breast, were also amongst those occupying front seats.

The Duchess of Teck was the first member of the Royal family to arrive, and, leaning on the arm of the Duke of Cambridge, passed at once to a seat on the dais. Her Royal Highness wore a dress of brown faille Française, a brown velvet mantle, with long ends in front, heavily beaded, and edged with sable, and a brown faille Française bonnet with high bows of brown and red ribbon. Princess May, pretty and merry-looking as ever, wore a red-brown silk dress over a red velvet underskirt, a little mantle of beaded grenadine, and a bonnet with a coronet brim of red velvet, trimmed high with a strawberry plant—ripe fruit, flowers, and leaves, all there. The Duke of Cambridge immediately followed his sister to the dais, and then Madame Albani was summoned, and took her place on the gallery just above the throne, where her cream satin and heliotrope waistcoat and tablier made her a conspicuous figure.

The Prince and Princess of Wales soon after arrived, preceding her Majesty by about ten minutes. The Princess passed up the hall on the arm of her brother, the Crown Prince of Denmark, who wore a blue naval uniform and many orders. The Prince of Wales came next, escorting his daughter; his Royal Highness wore full Field Marshal's uniform, with the ribbon of the Garter across it, and a crowd of orders upon his breast. The Princess of Wales's dress was very original: that it was becoming, and that its Royal wearer looked the most elegant and graceful lady in the room, need not be said. The sleeves were of dark green velvet; the rest of the bodice, being piped round the armhole, looked more like a cuirass, put on separately, than—what, no doubt, it was—an integral part of the same garment. Its material was dark green velvet, embossed closely with the most natural-looking ripe red strawberries; a tiny fringe of light green, as though from a leaf half hidden, just peeping out around the margin of each bright red berry. This remarkable and handsome fabric formed also the entire skirt, very slightly draped; it was relieved by a side panel of plain velvet, which was trimmed with a series of close loops of very thick chenille plush cord, in dark green; similar loops forming a waistcoat down the front of the bodice. The young Princess was dressed as plainly as possible, in an untrimmed tailor-made polonaise of biscuit vicuna, showing a rather darker velvet trimming round the bottom, where the drapery was raised so as to slightly display the underskirt. Her Royal Highness's pretty little brown and gold bonnet was trimmed with a white bird's breast, brown wings, and brown ribbon bows.

A few moments more and the sound of distant cheers, and then a fanfare of trumpets, announced the arrival at the gate of the Sovereign. Preceded by the trustees of the fund, by a brilliant suite, and by two of her daughters and their husbands, the Queen, unsupported, passed, graciously bowing, along the centre of the building. There was no hesitation on the part of the throng that crowded the hall, the majority of whom were professional and business residents of the East-End. Hearty cheers burst out above the strains of the band, and above the voices of the choir, and the Queen's lip visibly trembled as she curtsied again and again, after she had ascended the dais, to the untiring plaudits that rang through the vast arena. Then, turning, her Majesty gave her hand to the Princess of Wales, and afterwards to the young Princess, her grand-daughter, replying by a kiss on the cheek to the reverential curtsy and the kissing of hands, with which both the younger Royal ladies greeted their Sovereign mother. Princess Christian, who took her place on the dais next to the Queen on her Majesty's right, was dressed in blue satin, with plastron of closely-folded pink crêpe, edged by revers of the satin, dotted with dangles of iridescent blue beads, which also trimmed the skirt. Princess Beatrice, in dark green silk, the mantle embroidered in steel, and the dress trimmed with light brocade, looked rather tired, but very stylish; her green straw bonnet had a coronet brim of pink roses, and a high aigrette of the same flowers.

Her Majesty's dress was of black striped moiré and lace, the front being formed of narrow "pinked" flounces of moiré. The Queen's mantle was of black figured velvet, with dolman sleeves of a handsome striped brocaded velvet and grenadine; but the back was not fitted to the figure at all, hanging quite loose and circular. The bonnet had a coronet brim of jet, and was trimmed with a full spray of white lilac. There is a peculiar dignity and attraction about the Queen, wholly independent of dress. Her Majesty remained standing while Sir Edmund Currie, in a clear voice, read an address, to which the Queen made a brief reply in the most audible and silvery tones. Then Madame Albani sang "Home, Sweet Home," during which the Queen's expression was touchingly sad; for her own reference, just read, to the interest which would have been felt in this undertaking by him whose love and support once made the Palace home so happy had, doubtless, led the widowed Sovereign's thoughts to the irrevocable and lamented past. The Prince of Wales having declared the hall open by the Queen's command, the presentation to the Queen, by the Lord Chamberlain, took place of the chairman, treasurer, architect, and others associated with the work.

Her Majesty then rose and, again preceded by the Lord Chamberlain and Lord Steward walking backwards, passed down the gangway, giving her hand as she went, successively, to Lady Salisbury, Lady Rosebery, Lady Stanley of Alderley, and the Rev. William Rogers, of Bishopsgate, all of whom kissed the Royal glove. Just outside one of the doors the foundation-stone of the New Technical Schools was placed, and this the Queen, aided by the Prince of Wales, laid with all due ceremony. Her Majesty then passed once more through the Queen's Hall to her carriage, while the band and choir performed "Rule Britannia"; and the gorgeous ceremonial of dedicating the Palace of the People was ended.

We add only to "F.F.M.'s" vivid description a note on the presentation to the Queen by the Lord Chamberlain of the following gentlemen:—Sir Edmund Hay Currie; Mr. Spencer Charrington, M.P.; Mr. John Rogers Jennings, Master of the Drapers' Company; Mr. William P. Sawyer, Clerk of the Drapers' Company; Captain Spencer Beaumont, representing the founder of the Beaumont Trust; Mr. E. R. Robson, the architect; Mr. Walter Besant; Mr. Wilberforce Bryant, and Mr. T. Dyer Edwards. The Queen took a sword, and knighted the Master of the Drapers' Company. Cheers greeted the announcement of each name; and that of Mr. Walter Besant seemed to be a favourite; he was mentioned, in the address read to the Queen, as "the gifted writer, with whose 'Palace of Delight,' framed by a generous and glowing imagination," this institution had, "to its great pecuniary advantage, been largely identified in the public mind."

In the ceremony of laying the foundation-stone of the Technical Schools, the architect, Mr. E. R. Robson, assisted the Queen, with the Prince of Wales, in performing the act of masonry, in which she used a silver-gilt trowel, handed to her by the Clerk of the Drapers' Company.

The Royal carriage procession was again formed and started, turning from Mile-end-road down Burdett-road to Commercial-road, a great thoroughfare from Whitechapel to the West India Docks. Here the tokens of popular festive welcome seemed to vie with similar demonstrations in Mile-end-road. In returning westward to Aldgate, the Queen passed under an arch of triumph, at the boundary of the parish of St. George-in-the-East, elegantly designed, and built of virgin cork, with floral decorations and groups of statuary. The Metropolitan Fire Brigade, here and in another place, had improvised a very effective arch of two fire-escape ladders, manned by the firemen in their brass helmets, wielding their hose and axes.

Having re-entered the City, her Majesty alighted at the Mansion House, where the Lord Mayor had invited about seven hundred ladies and gentlemen, including all the members of the Court of Aldermen and the Common Council, in their robes, and the Deputy Lieutenants of London, in their scarlet uniforms. The Saloon and the Egyptian Hall were profusely decorated with flowers, ferns, and tropical plants, with tapestry, and with the banners of the City Companies; the gold plate of the Corporation was displayed on a stand. Music was furnished by the string band of the Royal Engineers, and by Madame Clara Samuel and other vocalists. The Lord Mayor wore the superb robe of deep crimson velvet, trimmed with ermine, and the ancient gold collar of S.S., reserved for use in entertaining Royal visitors. He was accompanied by the Lady Mayoress, and by his sons and daughters, the youngest of whom, Miss Violet Hanson, nine years old, gave the Queen a bouquet of white roses, red geraniums, and orchids, and was rewarded with a kiss. The Prince and Princess of Wales, and all the Royal party, were at the Mansion House. Her Majesty stayed twenty-five minutes, and took tea, with strawberries, in the Second Drawing-room. She inspected the jewelled sceptre, the City purse, and other curious and precious articles kept at the Mansion House. The Queen and their Royal Highnesses wrote their names in the visitors' book. Leaving the City a little before seven, her Majesty drove to Paddington, and returned by railway to Windsor, reaching the Castle soon after eight.

The gold key, of which we give an illustration, was manufactured by Messrs. Chubb and Son. The principal street decorations in the City, and those of the Metropolitan Railway stations, Limehouse Townhall, and the Stepney railway bridge, were furnished by Messrs. J. Defries and Sons. Our space does not admit of describing the decorations in Holborn and Oxford-street; but the premises of Messrs. Mappin and Webb, and those of the Medical Battery Company, were ornamented in a style that attracted some notice; the last-named establishment, at the corner of Rathbone-place, had a military band on its roof, playing the National Anthem.

The Queen on Monday received at Windsor Castle deputations from the Universities and Dissenting bodies congratulating her Majesty on her Jubilee. Mr. Bright introduced the representatives of the Society of Friends. Several distinguished visitors have had the honour of dining with the Queen this week. But her Majesty did not attend the State Ball on Tuesday, or the Drawingroom on Wednesday, when the Princess of Wales acted for the Queen.

During the Derby week the London and Brighton Railway Company will offer special facilities to the public proceeding to Epsom Downs. Trains are to be dispatched at frequent intervals from Victoria and London Bridge Stations direct to their Racecourse Station, near the Grand Stand. For the convenience of passengers from the Northern and Midland counties arrangements have been made with the several railway companies to issue through tickets to Epsom Racecourse Station from all their principal stations via Kensington or Victoria. The Brighton Company also give notice that their West-End offices, 28, Regent's-circus, Piccadilly, and 8, Grand Hotel-buildings, Trafalgar-square, will remain open until ten p.m. on Monday, Tuesday, and Thursday, May 23, 24, and 26, for the sale of the special tickets to Epsom Downs.

MUSIC.

CARL ROSA OPERA COMPANY.

Last week included the first performance this season of the English version of Ambrose Thomas's "Mignon," and that of Verdi's "Il Trovatore." In the former instance, the principal characters were sustained as on previous occasions. Madame Julia Gaylord, as Mignon, sang and acted with genuine charm and pathos in the sentimental portions of her music; and with dramatic earnestness in the more impassioned passages. The Filina of Madame Georgina Burns was again distinguished by brilliancy of vocalisation and animated piquancy in the representation of the pert and volatile actress. Mr. B. McGuckin repeated his well-known effective performance as Wilhelm Meister, Miss M. Burton was a dashing representative of Frederick, Mr. F. Celli was very efficient as Lothario, and Mr. Esmond was earnest (perhaps, over-earnest) as Laertes. Mr. Carl Rosa conducted on this occasion.

In Verdi's popular opera the character of Leonora was sustained, as on many former occasions, by Madame Marie Roze, who sang and acted with genuine dramatic power in the several intense situations of the piece. Signor Runcio—heretofore so favourably known in association with Italian opera performances—was the Manrico, this having been the first occasion of his having rendered the part in English. It will be enough to say that he was as efficient, both musically and dramatically, in the adapted version as in the original, with which he has so often been successfully associated. Mr. L. Crotty gave a powerful rendering of the music of the Count di Luna, and of the dramatic significance of the character, and Miss M. Burton was an efficient Azucena.

Mr. Corder's "Nordisa" has been repeated, with some changes in the cast—Miss Decca as Minna, Miss F. Moody as Nordisa, and Mr. Scovel as Oscar—all having been well received. This week's arrangements included the 100th performance of Mr. Goring Thomas's "Esmeralda."

The Royal Italian Opera season, under the lesseeship of Signor Lago, will (as already stated) begin next Tuesday evening. On June 4, Mr. Mapleson is to open a new season of Italian opera performances at Her Majesty's Theatre. His company has been performing at the Crystal Palace, where "Le Nozze di Figaro" was given on Tuesday afternoon.

Mr. Augustus Harris has issued his prospectus for the series of Italian Opera performances at Drury-Lane Theatre, to begin on June 13. Although no new work will be produced, two very interesting features are promised—Gounod's "Faust" will be given, with the music of the Walpurgis Night scene, which has always been omitted in this country, and Meyerbeer's "Les Huguenots" will be performed, with the restoration of the last act, which for many years has been discarded here. The engagements include some very eminent artists, among them being Madame Minnie Hauk (secured specially for "Carmen"), Mesdames Nordica and Tremelli, Signor Runcio, MM. Jean and Edouard De Reszke, M. Maurel, and Signori Del Puente, Pandolfini, Foli, and Ciampi. Several artists of high Continental renown will make their first appearances here, and must be spoken of in reference to those occasions. The conductor will be Signor Mancinelli (highly esteemed in that capacity in Italy), Signor Rändegger being retained as assistant conductor. There will be an adequate body of choristers, and a full orchestra headed by that experienced and skilful violinist, Mr. W. Frye Parker. There is an extensive repertoire of operas to select from; and, with the musical arrangements made by Mr. Harris, and his valuable co-operation as director and stage manager, there is every promise of a genuine artistic success.

Mr. Charles Hallé's new series of afternoon chamber music concerts began at St. James's Hall yesterday (Friday) week, when the programme was somewhat on the model of a Monday Popular Concert. Mr. Hallé's refined pianoforte playing was heard in Schubert's solo sonata in C minor, and in Brahms's new trio, in the same key, in association with Madame Norman-Néruda and Signor Piatti, the two last-named artists, with MM. Ries and Straus, having been associated in a fine performance of Beethoven's great posthumous quartet in F. Songs by Dvorák, and Beethoven's "Adelaide," were contributed by Mr. E. Lloyd, Mr. Hallé having been the accompanist. The second concert took place yesterday (Friday) afternoon.

Madame Norman-Néruda gave the first of two orchestral concerts, at St. James's Hall, last Saturday afternoon, when the programme opened with a fine symphony by Haydn, in D minor, said not to have been played before in London [?]. Madame Néruda's skill as a violinist was displayed in Beethoven's concerto and smaller pieces, these and other items not calling for special remark. Mr. Charles Hallé conducted.

The "London Saturday Evening Concerts" (directed by Mr. Collisson) began last week at St. James's Hall, two more performances being announced for following Saturdays. The first programme consisted of an interesting, although not novel, selection of chamber music, vocal and instrumental, contributed to by eminent artists—Madame Valleria, Mr. Gay, and Mr. Santley as vocalists; Miss Zimmermann and MM. Papini, Bottesini, and Albert as instrumentalists.

Mr. Alfred Cellier's setting of Gray's "Elegy" was performed last week (conducted by himself), at the first of a series of projected musical afternoons, at the Prince of Wales's Theatre. The work contains some very pleasing music, which has more than once been commented on. It was originally produced at the Leeds Festival of 1883, and was afterwards repeated in London. Misses M. Ellis and M. Tempest, Messrs. B. Davies and H. Coffin were the solo vocalists in last week's performances, which also included a miscellaneous selection.

The third Richter concert of the new series took place at St. James's Hall last Monday evening, when the programme included a series of "Symphonic Variations," composed by Anton Dvorák, and performed for the first time in England. This is a comparatively early work by the Bohemian composer, who has recently become so favourably known here by his fine "Stabat Mater" and other important productions. The variations are based on a simple theme of peculiar rhythm and national character, the treatment throughout the long series being very skilful in the varied elaborations and orchestral contrasts, and including some ingenious use of fugal forms. In spite of the display of much artistic power, however, the effect of the whole is somewhat monotonous—a judicious selection of the most striking variations would have proved more interesting. Mendelssohn's fine overture to "Ruy Blas," the prelude to the third act of Wagner's "Meister-singer," and the prelude and closing scene from his "Tristan and Isolde" were included in Monday's programme, which closed with Beethoven's eighth symphony (in F). As at the two previous concerts, the orchestral performances were of special excellence, and gave proof of the good effect resulting from some recent changes, chiefly as regards the stringed instruments.

The Bach Choir gave its third public concert of the season at St. James's Hall on Tuesday evening, when Berlioz's "Te Deum" was performed. This elaborate work was as highly

esteemed by its composer as his grand "Requiem." Both these great works were given for the first time in England at Crystal Palace concerts, and each has been already commented on. The "Te Deum" is one of the instances of Berlioz's use of exaggerated executive means, being written for three choirs, organ, and an orchestra of exceptionally large proportions. It is by such multiplied resources that he frequently produces striking effects with but a slight basis of genuine musical thought; brilliant variety of colouring and strong contrasts being essential characteristics, and these, it must be admitted, he wields with masterly skill, frequently commanding admiration at the mode of expression rather than at the thought expressed. There are many fine points in the "Te Deum," these being chiefly in the portions in which the full choral and orchestral powers are employed. In these, Tuesday's performance was generally satisfactory. The triple chorus, "Judex Crederis," was especially effective. The incidental tenor solo passages in the movement "Te ergo quaesumus" were finely sung by Mr. E. Lloyd. The "Te Deum" was preceded by Bach's orchestral "Suite" in D, the tenor solo (with chorus) "O Grief," from his "Passion Music," expressively rendered by Mr. Lloyd—and an eight-part choral setting, by Dr. C. H. H. Parry of Milton's ode, "Blest pair of Sirens," an impressive piece of writing in the serious Church style—composed expressly for the concert. Dr. C. V. Stanford conducted the performances with care and judgment.

Mr. Charles Wade's third concert at the Grosvenor Gallery took place this week, with a good selection of chamber music.

Mr. Oscar Beringer, one of our most accomplished pianists, gave his annual recital at St. James's Hall during the week, his programme having included pieces of the classical and brilliant schools.

This week's concerts included that of Mr. Gustave Ernest at Prince's Hall. The programme comprised vocal and instrumental pieces contributed by well-known artists, including the concert-giver as pianist—his cantata, "Love's Conquest," having been included in the selection.

Mr. and Mrs. W. H. Brereton (esteemed vocalists) gave a morning concert during the week, at 19, Harley-street, with a programme chiefly vocal—solo and concerted.

Mr. J. B. Welch, the well-known professor of singing, gave a concert of vocal music at Prince's Hall yesterday (Friday) evening. The programme was of a varied and interesting character, and comprised the co-operation of many vocalists.

This (Saturday) evening Madame Frickenhaus and Herr Ludwig give the second of their Chamber Concerts at Prince's Hall; the first of M. Saint-Saëns's two pianoforte recitals taking place in the afternoon at St. James's Hall, where the second of the London Saturday evening concerts will be given.

Madame Adelina Patti will make her first appearance since her return from America, at Mr. Kuhe's morning concert at the Royal Albert Hall next Thursday.

Of the sixth Philharmonic Concert (which took place last Thursday evening) we must speak next week. It was to include the first performance of a new Roumanian "Suite" composed by Mr. F. Corder.

THE COACHING CLUB.

There was a large gathering at the Powder Magazine, Hyde Park, on Saturday, to witness the first meet of the Coaching Club. Although the number of members was not perhaps quite up to the average, carriages and spectators thronged the vicinity of the meet, amongst those attending being the Princess of Wales, the Crown Prince of Denmark, Princess Mary Adelaide, the Duke of Teck, and Princess Victoria of Teck. Lord Londesborough, Lord Aveland, and other members of the Four-in-Hand Club were present. Mr. James Foster and Colonel Aikman were among the earliest members to arrive, followed soon after by Lord Charles Beresford, who was accompanied on the box seat by the Hon. W. F. Cody ("Buffalo Bill"). Twenty-one coaches in all assembled, nearly ten less than last year. The lead was taken by Mr. James Foster, who was driving a team of four very businesslike chestnuts, and he was followed by Captain C. E. Hargreaves (three chestnuts and a grey), Mr. Deichmann (browns), Mr. J. P. Trew (bays), Sir Francis Cook (bays), Colonel Aikman (two bays, a chestnut, and a grey), Mr. F. Banbury (two bays, a brown, and a grey), Mr. Mackworth Praed (bays), Mr. Bruce (bays), Mr. G. Paulet (browns), Mr. Victor Ferguson (bays), Mr. Pryce Hamilton (bay browns), Mr. Sydney Stern (three bays and a brown), Mr. E. Darell (blacks), Colonel Starkey (bays), Mr. L. M. Wynne (black browns), Lord Charles Beresford (chestnut and grey wheelers, bay leaders), Mr. Pattison Nickalls (three browns and a bay), Colonel Trotter (brown wheelers, bay leaders), Mr. R. Morley (three chestnuts and a bay), and Major Colston (browns and blacks). Major Shuttleworth drove up after the meet. Of the twenty-one coaches which made the tour of the park, six only—those of Mr. Foster, Mr. Mackworth Praed, Mr. Deichmann, Captain Hargreaves, Mr. Pattison Nickalls, and Mr. Wynne—went down to Hurlingham.

JUBILEE NUMBER

OF THE

ILLUSTRATED LONDON NEWS.

THE Proprietors of the "Illustrated London News" have obtained her Majesty's gracious permission to reproduce Angell's famous full-length State Portrait of the Queen, painted last year, and now at Buckingham Palace. This beautiful picture will be presented with the JUBILEE NUMBER of the "Illustrated London News," to be published in June. The Jubilee Memorial will include a carefully-written

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THE QUEEN AT THE MANSION HOUSE, CITY OF LONDON, ON HER RETURN FROM THE EAST END.



THE ROYAL INSTITUTE COSTUME BALL TABLEAUX: SIR J. D. LINTON'S GROUP.
EDWARD I. PRESENTING THE FIRST PRINCE OF WALES TO THE WELSH AT CARNARVON CASTLE.

WILLS AND BEQUESTS.

The will, as contained in two papers (both dated June 19, 1882), with seven codicils (two dated Oct. 31, 1883; one, Feb. 6, 1885; two, June 30, 1886; and two, Sept. 27, 1886), of Mr. Charles Bentley Bingley, late of Stanhope Park, Greenford, Middlesex, who died, on March 20 last, at No. 16, Portland-place, Regent's Park, was proved on the 13th inst. by the Right Hon. Sir Reginald Hanson, Lord Mayor of London, Edgar Alexander Baylis, and Francis Walker, the executors, the value of the personal estate amounting to upwards of £167,000. The testator bequeaths legacies of £100 to each of his five daughters and to his executors. The residue of his leasehold and personal estate, and all his freehold, copyhold, and customary messuages, lands, tenements, and hereditaments, he leaves, upon trust, to pay the income to his daughters, Emma Eliza Bingley, Mrs. Florence Field, Constance Hallot Lady Hanson, Rosalie Bingley, and Blanche Bingley, in equal shares, and after their respective deaths to their children.

The will (dated Aug. 7, 1879) of Mrs. Charlotte Perrier, late of Lotabeg, otherwise Lot, in the county of Cork, who died on Jan. 15 last, was proved in London on the 14th ult. by Henry Roome, M.D., the sole executor, the value of the personal estate amounting to upwards of £95,000. The testatrix bequeaths £1000 to the Irish Church Sustentation Fund; £250 to the Rector and churchwardens of the parish of Rathcurry, to be invested, and the income to be distributed among the poor of the said parish as they shall think proper; £800 to various charities in the city and diocese of Cork; and numerous other legacies. The mansion house of Rota, with the demesne, garden, and outbuildings, she devises to Henry Roome, for life, with remainder to his first and every other son severally, according to seniority in tail male. As to the residue of her real and personal estate, she leaves one moiety to the said Henry Roome, and the other moiety to pass, so far as the rules of law and equity will permit, with the Rota estate.

The will (dated May 29, 1884) of Mr. Thomas Edward Jones, late of Whitefield House, Wilmslow, Chester, and of Manchester, stockbroker, who died Feb. 11 last, was proved at the Chester District Registry on the 7th ult. by Richard Taylor and Josiah Henry Lancashire, the executors, the value of the personal estate exceeding £41,000. The testator bequeaths £10,000, upon trust, for his niece, Elizabeth Mary Lloyd, for life, and then to her children; in default of children he gives £5000 thereof to the Manchester Infirmary, and £5000 to Owens College (Manchester) to found a Historical Scholarship to be called "The Jones Scholarship"; if, however, his said niece leaves children, he bequeaths to Owens College £5000 out of the other part of his estate; £1000 for the erection of drinking-fountains with troughs underneath for the use of dogs, outside the three principal railway stations of Manchester; £1000 to the Manchester branch of the National Life-boat Institution, and a further £1000 to establish and support a life-boat to be stationed on such part of the Welsh coast as the committee may consider most desirable; £1000 to the Manchester and Salford District Provident Society, Queen-street, and a further sum of £200 to the same society for the Convalescent Home at Southport; £1000 to the Manchester and Salford Boys and Girls' Refuge and Home (Strange-ways), to establish a ward or other department, to which the name of "Jones" is to be attached, and the further sum of £500 to the same society for its general purposes; £1000 to any society or societies in London for aiding needy or distressed gentlewomen, to be distributed among such societies, or given wholly to one, as his executors, in their uncontrolled discretion, shall decide; £500 each to the Montgomeryshire Infirmary at Newtown, and the Manchester Warehousemen and Clerks Orphan Schools; £300 each to the Manchester Southern Hospital (Clifford-street), the Royal Eye Hospital (St. John's-street, Deansgate, Manchester), the Home for Consumption and Diseases of the Throat (St. John's-street, Deansgate), the Blind Asylum (Old Trafford), and the Deaf and Dumb Institution or School at Old Trafford; £200 each to the Wood-street Boys' Home (Deansgate), the Manchester and Salford Sanitary Association (King-street), the Manchester and Salford Institution for the training of Nurses (Chorlton-in-Medlock), the Manchester Institution for Diseases of the Eye (Byrom-street), the Orphanage Houses (Cornbrook), and to the Mission Refuge (Charles-street, Lower Broughton); and very numerous legacies to relatives, executors, friends, clerks, and servants. The residue of his property he gives to the Manchester Infirmary. He declares that all his property is pure personalty, but should there be any part of it which he cannot bequeath for charitable purposes, then he leaves the same to his said niece, Elizabeth Mary Lloyd.

The will (dated Sept. 22, 1848) of the Ven. Benjamin Harrison, M.A., Canon of Canterbury, and Archdeacon of Maidstone, late of No. 7, Bedford-square, Bloomsbury, and The Precincts, Canterbury, who died on March 25 last, was proved on the 26th ult. by Mrs. Isabella Harrison, the widow, and sole executrix, the value of the personal estate exceeding £43,000. The testator gives all his real and personal property to his wife, absolutely.

The will (dated April 18, 1885) of Mr. Richard Evered, formerly of Heath View, but late of Tinterton, Clapham-common, who died on Feb. 12 last, was proved on the 13th ult. by Richard Brown Evered, the son, and Daniel Bartlett, the executors, the value of the personal estate amounting to over £32,000. The testator bequeaths all his furniture and effects, £500, £1000 Debenture Stock, and an annuity of £450 to his wife; £50 and £5 extra to Mr. Bassett, one of his employés at Birmingham, for his kindness in calling to inquire after his health when he was ill some years ago, which he (testator) never forgot; and numerous legacies to other of his employés. The residue of his property he leaves to his son, Richard Brown Evered, absolutely.

The will (dated March 2, 1882) of Dame Anne Knox Croft (widow of Sir John Croft, Bart., of Cowling Hall, Yorkshire, and Dodington, Kent), late of 65, Gloucester-place, who died on March 5 last, was proved on the 4th inst. by Sir John Frederick Croft, Bart., the son, and Alexander Radcliffe Hordern, the executors, the value of the personal estate exceeding £22,000. The testatrix bequeaths several sums of stock and cash, amounting to over £10,000, upon trust, for her daughter, Marianne Radcliffe, for life; a double diamond ring and a pearl ring to Lady Elizabeth Anne Meysey-Thompson; and numerous legacies to relatives, friends, and servants. The residue of her real and personal estate she leaves to her son, Sir John Frederick, absolutely.

The will (dated Sept. 26, 1884), with three codicils (dated April 21 and Sept. 10, 1885, and Dec. 15, 1886), of Mrs. Margaret William Tryon Cumberland, widow of the late Lieutenant-Colonel Bentinck Harry Cumberland, late of Enham Lodge, Lillington, Warwickshire, who died on March 19 last, was proved on the 20th ult. by William Ford and Edward Field, the executors, the value of the personal estate amounting to upwards of £19,000. The testatrix bequeaths £3500 to Sir Gabriel Wood's Mariners' Institution (Greenock), in addition to a like sum left to it by her sister,

Mrs. Fanning; £300 each to the Poor Clergy Relief Fund, the North-West London Hospital, the Military Benevolent Fund, and the Samaritan Free Hospital (Seymour-street); £200 to the Friend of the Clergy Corporation; £100 each to the Infant Orphan Asylum (Wanstead), the Royal Benevolent Institution, the Royal Albert Orphan Asylum (Bagshot), St. John's Foundation School (Leatherhead), the Hospital for Women (Soho-square), the Church Pastoral Aid Society, the London Missionary Society, the Warneford Hospital (Leamington), and the Providence Night Refugees (Bow); £100, upon trust, to pay the income to the Vicar of Lillington, on condition that he keeps her husband's tomb in repair and keeps insured the stained-glass window placed in Lillington Church to her husband's memory; and other bequests. The residue of her property she gives to her cousin, General William Wickham.

The will (dated Nov. 20, 1885) of General James Bell, late of Pembroke House, Redhill, Surrey, who died on Feb. 20 last, was proved on the 2nd ult. by Mrs. Charlotte Bell, the widow, and Herbert Maude Bell, the son, two of the executors, the value of his personal estate exceeding £16,000. The testator gives all his household furniture and effects to his wife. The residue of his property he leaves, upon trust, to his wife, for life; and at her death there are bequests to his daughters, Laura and Fanny, to his son Arthur, and to a grand-daughter. The ultimate residue is to be divided between his three sons, William John, Herbert Maude, and Frederick.

Letters of Administration of the personal estate of Major Ralph Shuttleworth Allen, J.P., D.L., late of The Manor, Bathampton, Somersetshire, who died on Feb. 6 last, intestate, have been granted at the Bristol District Registry, to Ralph Edward Allen, the natural and lawful son and one of the next of kin, the value of the personal estate exceeding £13,000. The deceased was M.P. for East Somerset from 1868 to 1879.

PARISIAN SAYINGS AND DOINGS.

(From our own Correspondent.)

PARIS, Tuesday, May 17.

The Ministry of M. Goblet has been overthrown by an adverse vote of 275 against 257 in the Chamber, this evening, upon the financial dispute between the Ministry and the Budget Commission. The thirty-three members composing this Commission, elected by the Chamber by *scrutin de liste*, and including in their number the most renowned financiers in the Legislature, had drawn up a report the conclusion of which is signified in the following resolution:—"The Chamber, considering that the economies realised in the Budget of 1888 are insufficient, requests the Government to offer new proposals." The Chamber could hardly condemn its Commission without condemning itself. On the other hand, although foreseen long ago, the eventuality of a Ministerial crisis was not looked upon favourably by the majority of the Chamber, and the important debate was begun by all parties with a desire to arrive at an understanding, and not at a complication. On leaving the Chamber after the division, M. Goblet placed his resignation of office in the hands of the President of the Republic. I refrain from hasty speculations upon the result of the political crisis.

The complementary elections, which took place on Sunday, resulted in the following final constitution of the Paris Municipal Council: eleven Conservatives, thirteen Opportunists, and fifty-six Autonomists. The majority of fifty-six may be subdivided into forty-five Radical-Socialists, and eleven Socialist-Revolutionaries. The result is very alarming, because it shows the increasing strength of the extreme Revolutionaries. A week ago the Revolutionaries got five of their candidates elected; but on Sunday they won six more seats; henceforward the Parisians will have to reckon with the Revolutionaries as a party, and a party which is daily gaining ground. The new Municipal Council, with its large majority in favour of the re-establishment of a Mayor of Paris and of the proclamation of the Commune, will inevitably cause trouble sooner or later.

The reaction against the educational craze continues. The subject for the prize essay proposed by the Société Française d'Hygiène this year was "Intellectual overwork and scholar sedentariness"—a wonderful title indeed. The general demand is for a diminution in the hours and subjects of study, and increased attention to gymnastics; or, in short, more play and less work. At the annual banquet of the society last Saturday, Dr. Petre, of the Academy of Medicine, the eminent adversary of Pasteur, spoke very strongly against the present system of overwork which has prevailed in France since the legend was started that it was the German schoolmaster who won the battle of Sedan, and afterwards that of Sedan.

The sale of the French Crown jewels began last Thursday in the Salle des Etats at the Louvre, in the presence of some 260 jewellers and diamond merchants from all parts of the world, and also of a limited number of idlers. The aspect of the sale is not very interesting, and the operations are rather slow owing to the precautions and formalities necessary. Each afternoon ten lots are sold, and, hitherto, each ten lots produces half a million of francs; but towards the end of the week, when the Mazarin diamonds are sold, the bidding will, of course, run higher. The total of the sale will, however, scarcely exceed six millions of francs, or £240,000. The Orleans Princes have bought a few important lots. Tiffany, of New York, and Garrard, of London, have been amongst the largest buyers.

Delaunay, the brilliant and invincibly youthful jeune-premier of the Comédie-Française, gave his farewell benefit performance last night in three of his favourite rôles in the works of Racine, Molière, and Alfred De Musset. It is needless to add that the performance was a triumph, and that everybody regrets that Delaunay will never be seen again on the stage. Perhaps in the interest of his glory the actor is wise in retiring, and his long services certainly entitle him to rest in his ripe years. Delaunay is now sixty-one years of age; he made his début at the Gymnase in 1845, and since 1848 he has been at the Comédie Française.

At the sale of the private collection of M. Techener, the celebrated bookseller, the first volume of "Enguerrand de Monstrelet," printed at Paris about 1500, by Anthoine Terard, a copy on vellum enriched with miniatures, sold for £1120. This same copy at the Didot sale in 1878 fetched £1220. The whole Techener collection, comprising 750 items, realised £11,500.

Apocryphal sales, and of the peasant painter, J. F. Millet, the exhibition of whose work is now attracting much attention at the Ecole des Beaux Arts; a pastel of this artist, representing a shepherdess and her sheep, and measuring 11½ in. by 19½ in., was sold at the Hôtel Drouot last week for £840, a price never before paid for a pastel at a public sale in this city. Another pastel by Millet, representing the garden of his house at Barbizon, was sold for £428.

Alexander Schœne, the original of the character of Schœnauer in Mürger's "Vie de Bohème," died last week. This once ferocious Bohemian had settled down in life as a manufacturer of toys, especially of animals covered with real hair and wool. Last year, Schœne published his memoirs of youthful Bohemian days, and of the heroes of the "Vie de Bohème."

THE ROYAL INSTITUTE COSTUME BALL.

The "Masque of Painters," at the Costume Ball of the Royal Institute of Painters in Water Colours, held on Monday night in the Prince's Hall, Piccadilly, attended by the Prince and Princess of Wales and several others of the Royal family, was a brilliantly successful entertainment. Our lady contributor, "F. F.-M.," whom the readers of this journal are accustomed weekly to meet in the "Ladies' Column," shall be left to describe the general aspect of this picturesque and fashionable assembly. The President of the Royal Institute, Sir James Linton, with those who assisted him, must be congratulated upon the realisation of their tasteful and ingenious artistic designs in the series of four Tableaux Vivants, one of which is shown in our illustration. These groups were designed by Sir J. D. Linton, Mr. Charles Cattermole, Mr. Charles Green, Mr. E. H. Corbould, and Mr. R. C. Dollman, members of the Royal Institute, with the assistance of others to be named. Each was introduced by "the Shade of Virgil" (Mr. Frank Archer) reciting verses written by Mr. H. Savile Clarke.

The first tableau was arranged by Sir James Linton, Mr. T. Walter Wilson, and Mr. John Fulleylove. The inner scene represented the proclamation of the first Prince of Wales at Carnarvon Castle, where Queen Eleanor of Castile gave birth to that son who was to unite England and Wales. Edward I. was seen receiving the Welsh magnates, who had come to do homage. The Plantagenet King (Mr. H. J. Stock) stood on a dais, bearing in his arms the babe (of wax) received from Queen Eleanor's companion, a noble dame of the Court (Miss Hollingshead), and presented it to the native chiefs. The Court of Edward I. surrounded the King, the Chamberlain (Mr. Charles Earle) and the Knight Templars in chain mail (Mr. John Scott and Mr. F. Barraud), with standard-bearer (Mr. E. Turner) and trumpeters in the rear. Two of the Queen's Maids of Honour (Miss Violet Linton and Miss Staniland) were in attendance. The Church was represented by a Bishop in full pontificals (Mr. William Simpson), and a Monk (Mr. A. H. Haig), with acolytes swinging censers. Mr. Edwin Hayes, R.H.I., figured as a Welsh Bard. The scenic backgrounds and "sets" were intrusted to Mr. J. O'Connor throughout the entire series.

The second tableau, arranged by Mr. Charles Cattermole and Mr. C. J. Staniland, represented Queen Elizabeth knighting Drake, on board his vessel at Deptford, when he returned from his voyage round the world. Queen Elizabeth, splendid in white velvet and gold, was Mrs. E. Tate; before her knelt the Admiral, Mr. T. E. Grylls, receiving the accolade of knighthood. The Earl of Leicester (Mr. C. E. Johnson), Lord Burleigh (Mr. Charles Cattermole), with a group of richly-clad courtiers (Messrs. T. Pyne, W. H. Brooke, and E. H. Renton), were witnesses of the ceremony. The Queen was attended by Ladies-in-Waiting (Mrs. Cattermole and Mrs. Bowen), and Maids of Honour (Miss Bayes, Miss Walton, and Mrs. Milnes). A page (Mr. C. N. Staniland) and a halberdier (Mr. G. T. S. Gill) were among the accessory figures.

The third tableau, arranged by Mr. Charles Green, represented Queen Anne receiving the Duke of Marlborough after the victory of Blenheim, when he paid his respects to the Queen at the Palace of St. James's. Queen Anne (Mrs. Grylls) appeared seated on her throne, under a canopy, leaning forward, with her hand extended to the victorious Commander. The Duchess of Marlborough, represented by Miss Abbott, was standing beside her Royal mistress, with a Lord-in-Waiting (Mr. J. Linton). The Duke of Marlborough was personated by Mr. Moore, raising the Queen's hand to his lips. The staff of Generals behind were represented by Messrs. F. Roe, R. R. Collins, F. Kell, and others.

The concluding picture, which represented "The British Empire, 1887," was arranged by Mr. E. H. Corbould and Mr. J. C. Dollman. The bust of her Majesty, by Sir Francis Chantrey, appeared raised on a pedestal in the centre; and Britannia (Miss R. M. Corbould) was seen crowning the Empress-Queen with a laurel wreath. At the feet of this group reposed the British Lion, a work of plastic art modelled from life by Mr. J. C. Dollman. The crowning of our gracious Queen was witnessed by contingents of subjects from all quarters of the globe. Among these were a venerable Hindoo (Mr. E. H. Corbould) and a richly-clad and jewelled Hindoo Princess (Miss A. Dollman), with an attendant (Mr. J. C. Dollman) bearing a sunshade. Another colonial group represented Canada; Mr. C. J. Staniland making a picturesque Trapper. Crouching beside him was a North American Indian (Mr. W. Wallis). Australia was represented by a Gold-Digger (Mr. H. R. Pinker); and Africa sent a Cape Colony Settler (Mr. V. A. Corbould). The following is "F. F.-M.'s" account of the Costume Ball:—

"The costumes were restricted to periods before the accession of her Majesty. Hence, the mob of common-place fancy characters usually met with at similar events were absent, much to the improvement of the spectacle; while the special knowledge of professional artists as to the peculiarities of costume at different epochs ensured that the dresses were remarkably correct. An exception to the rule of costume was made in the case of the Royal guests who honoured the event with their patronage and personal presence. The Prince of Wales, the Crown Prince of Denmark, the Grand Duke Michael Michaelovitch, and their respective suites, were the only wearers of nineteenth-century male evening dress in the whole room. The Princess of Wales, who wore a train of old gold velvet, over a petticoat of silk frounces of the same colour, her daughters, and Princess Victoria Mary of Teck, in simple white silk and tulle dresses, and the Duchess of Teck in black and white brocade velvet,—in like manner afforded the only examples of the modern ladies' attire. The scene was a very brilliant one, all the guests having previously arrived, when the Royal party entered the Hall. They were received by the President of the Royal Institute, Sir James Linton, habited in long red robes trimmed with gold, as a Venetian Senator; by Lady Linton, in a last-century costume of genuine old brocade, having pink clusters of flowers on a grey satin ground; and by the committee of the Royal Institute.

"As soon as the Royal party were seated, the series of tableaux vivants commenced. Each tableau was arranged by one or more eminent painters; and with all their practised skill in grouping, colouring, and lighting, the result might be expected to be, as indeed it was, truly artistic. All these tableaux were perfectly successful, and equally good was a gavotte danced by eight ladies and eight gentlemen, in Georgian dress. The ladies with their sacques, elegantly fanning themselves with upraised right hand all through the dance, the gentlemen, with swords at their sides, closely shaven, just of a height, and performing with slow grace the elegant evolutions of the dance, made up a charming picture. The gavotte ended by the gentlemen drawing their rapiers and forming an arch with them in the air, under which the ladies slowly walked; then turning, each lady curtseyed to the ground before her own partner, who thereupon lowered the point of his sword in salute, and bowed equally low in his turn. The ball then began, the Royal party remaining through the first three dances. The dresses were mostly very fine, Greek and Elizabethan styles predominating, the designs being, in the majority of instances, thoroughly well carried out."

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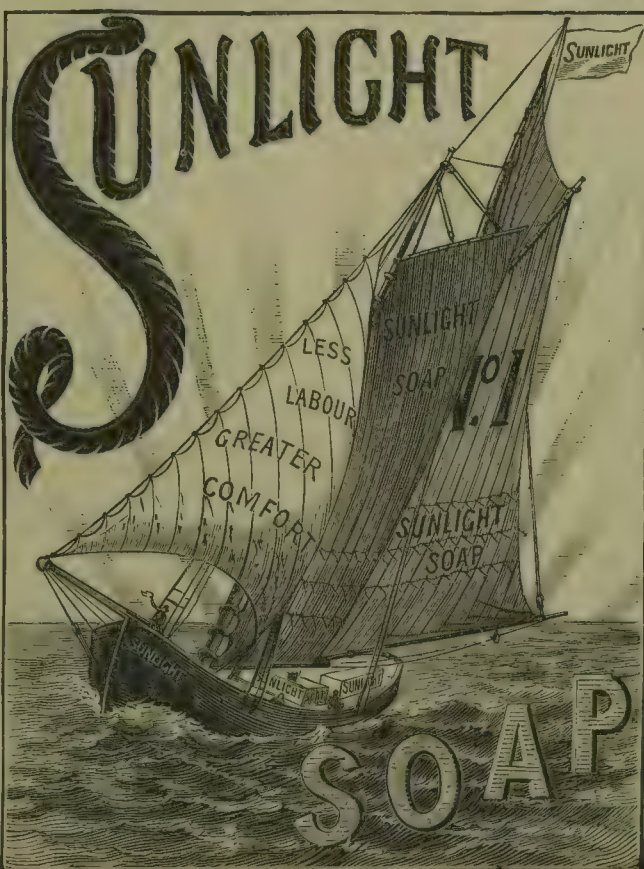
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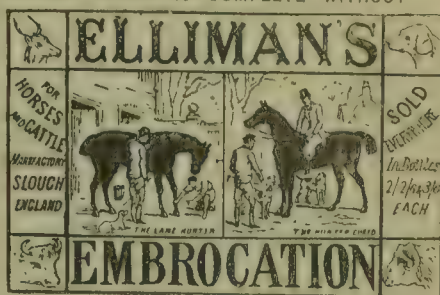
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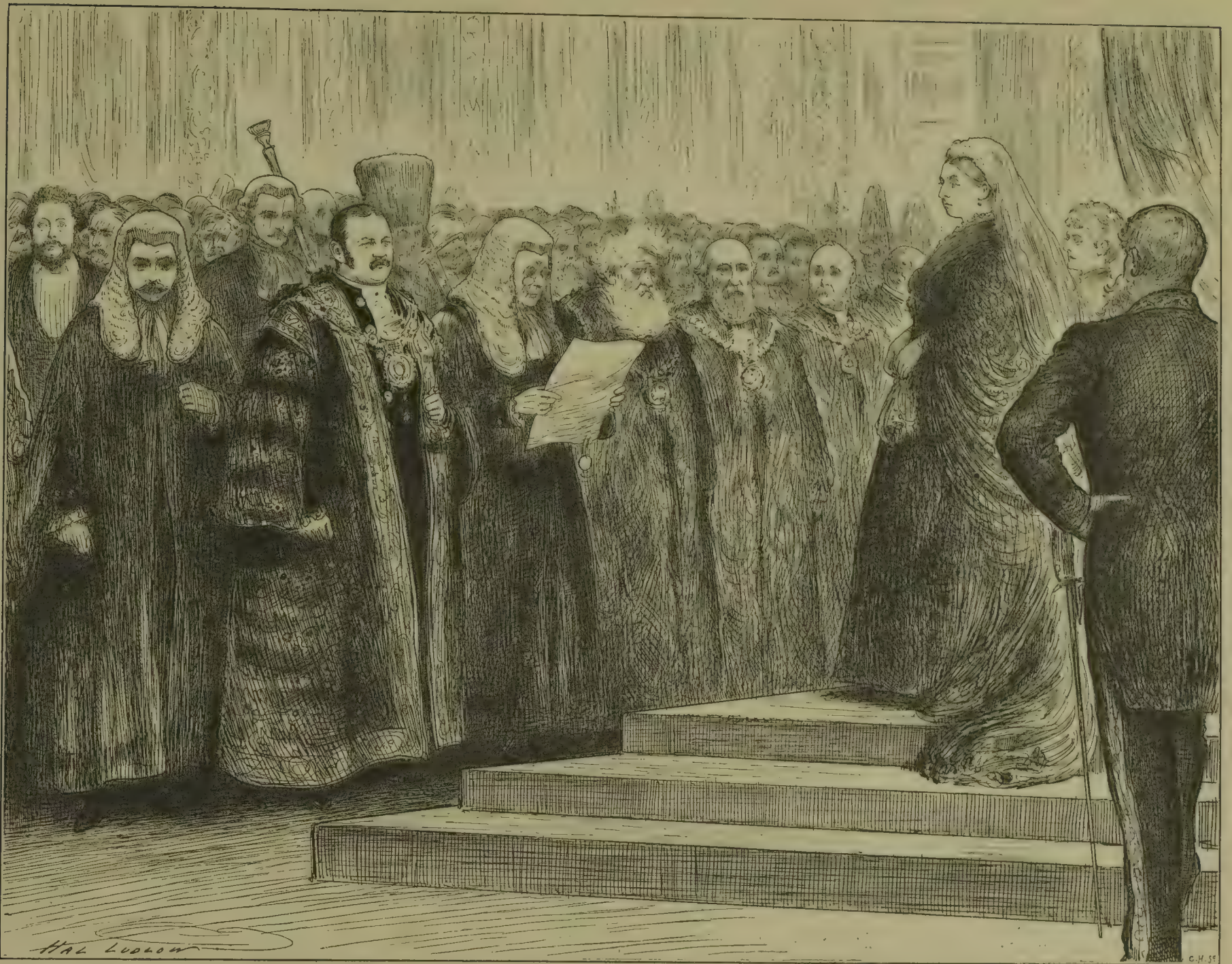
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PRESENTATION OF THE JUBILEE ADDRESS TO THE QUEEN FROM THE CITY CORPORATION OF LONDON.



SKETCHES IN BURMAH: A GROUP OF SHANS.

OBITUARY.

THE DOWAGER DUCHESS OF LEINSTER.

Caroline, Duchess of Leinster, died at Killea Castle, in the county of Kildare, on the 13th inst. Her Grace was born in 1827, the third daughter of George Granville, second Duke of Sutherland, K.G., by Harriet Elizabeth Georgina, his wife, third daughter of George, sixth Earl of Carlisle, and was consequently sister of the late Duchess of Argyll, the late Lady Blantyre, and the late Duchess of Westminster. Her marriage to the Duke of Leinster, then Marquis of Kildare, was in 1847, and its issue consisted of seven sons and six daughters; of the latter two died young. The eldest son, Gerald, Duke of Leinster, was born in 1851, and married, in 1884, Lady Hermione Duncombe; and the second, Lord Maurice Fitzgerald, Lord Lieutenant of the county of Wexford, is married to Lady Adela Forbes, of Johnstown Castle.

HON. ION G. N. KEITH FALCONER.

The Hon. Ion Grant Neville Keith Falconer, M.A., the Lord Almoner's Reader in Arabic, whose death in Arabia is just announced, was second son of the eighth Earl of Kintore. He was born July 5, 1856, and was educated at Harrow and at Trinity College, Cambridge, where he graduated in 1878, obtaining a first class in the Theological Tripos, and being awarded the Hebrew prize. In 1880 he was in the first class in the Semitic Languages Tripos, having been Jeremie Septuagint Prizeman in 1876, and Tyrwhitt Hebrew Scholar in 1879.

SIR J. P. DE GEX.

Sir John Peter De Gex, Q.C., Bencher of Lincoln's Inn, died suddenly, at his residence, 20, Hyde Park-square, on the 14th inst., aged seventy-eight. He was formerly a Fellow of Jesus College, Cambridge; was called to the Bar in 1835, and became Q.C. in 1865. He filled the office of Treasurer of Lincoln's Inn in 1882, and in that capacity received knighthood on the occasion of the opening of the New Law Courts. He

was long editor of a series of Law Reports, which are of high authority. He married, in 1880, Alice Emma, daughter of Sir John Henry Briggs.

SIR R. J. HUSSEY VIVIAN.

General Sir Robert John Hussey Vivian, G.C.B., died on the 3rd inst., at 10, Eaton-gardens, Brighton, having survived his wife but a few days. The late General was born in 1802, and entered the East India Company's service in his sixteenth year. He attained the rank of General in 1870, and in 1877 was placed on the retired list. His principal active services occurred during the Burmese War of 1824-26, and during the Russian War of 1855, when he organised the Turkish contingent. Subsequently in 1857 he was created K.C.B. and G.C.B. in 1871. He married, in 1846, Emma, daughter of Mr. James Walsh and widow of Captain Gordon.

SIR WILLIAM YOUNG.

Sir William Young, for twenty-two years Chief Justice of Nova Scotia, whose death is just announced, at the age of eighty-eight, was son of Mr. John Young, of Halifax, N.S.; received his education at the University of Glasgow; was called to the Bar in 1826, and made Q.C. in 1843. For thirty years he sat in the provincial Parliament, and from 1837 to 1860 was Speaker of the House of Assembly. In 1860 he became Chief Justice of Nova Scotia, and retired in 1882. He married, in 1830, Anne, daughter of the Hon. Michael Tobin. Chief Justice Young has left a high character as an orator, scholar, and lawyer.

We have also to record the deaths of—

Mr. Samuel Cousins, R.A., engraver, on the 7th inst., aged eighty-six. We hope to give his portrait in our next issue.

Mr. Edward Townley Hardman, F.G.S., Ireland, on the 30th ult., in his forty-third year. He was a distinguished member of the Dublin scientific societies, and in 1870 was

appointed to the Geological Survey of Ireland. He was also specially employed by the Colonial Government in surveying the mineral resources of West Australia. We were indebted to him for a recent description and illustrations of the Kimberley goldfield, which he discovered.

The Right Rev. Herbert Binney, thirty-six years Bishop of Nova Scotia, on the 30th ult., at New York, aged sixty-seven.

Eliza Catherine, Lady Macgregor, daughter of Mr. John Jeffreys, of Fynone, and widow of the Rev. Sir Charles Macgregor, Bart., on the 4th inst., aged seventy-one.

Mr. Wilson Fox, M.D., Fellow of the Royal College of Physicians, a medical writer of reputation, especially on diseases affecting the digestive organs, on the 3rd inst.

Mr. Thomas Stevenson, C.E., of Heriot-row, Edinburgh, author of "The Designs and Construction of Harbours" and "Lighthouse Illuminations," on the 8th inst., aged sixty-nine. He was President of the Royal Society of Edinburgh in 1885.

THE SHANS OF BURMAH.

We have described the native tribes of Eastern Burmah. The Shan provinces, under the government of their petty local rulers, who are quarrelling among themselves, seem to be in a state of anarchy. The people, however, are naturally of a peaceful disposition, and are inclined to trade. Colonel Elton's Sketch, at Yemethen, shows a caravan of Shans, comfortably dressed in dark blue jackets, loose trousers, and big straw hats, with their stout ponies and laden bullocks, and with a bell fixed above the pack-baskets of the leading bullock. They go down to Lower Burmah, sell their animals, and return with European goods bought at Rangoon. It is expected that when a British Resident, with a sufficient force, is established in the Shan country, not interfering much with the native administration, there will be no more trouble in that part of the Burmese territories.

DEATHS.

On the 6th inst., at Khar, Beloochistan, from the effects of a snake-bite, Henry Robert Hackman, Assistant-Engineer, P.W.D., aged 25.

On the 25th ult., at Cavendish, Bermuda, the Hon. John Harvey Darrell, C.M.G., aged 91 years. For twenty-two years Attorney-General, and for fifteen years Chief Justice of that Colony.

* * * The charge for the insertion of Births, Marriages, and Deaths is Five Shillings.

LYCEUM.—Lessee and Manager, Mr. HENRY IRVING. THE MERCHANT OF VENICE, TONIGHT (Saturday), 8.15. Shylock, Portia, Miss Ellen Terry. FAUST, every Friday evening, Mr. Irving, Miss Ellen Terry. LOTS XL, MAY 28 (nine nights), Mr. Henry Irving. Box-office (Mr. Hurst) open. Ten all Five. Seats can be booked four weeks in advance, also by letter or telegram.—LYCEUM.

WERNER.—WESTLAND MARSTON BENEFIT. On WEDNESDAY AFTERNOON, JUNE 1, at 2.30 o'clock, for this special occasion, Mr. Irving will produce, for the first time under his management, Lord Byron's Tragedy, WERNER, in which Mr. Irving will appear for the first time as WERNER; Miss Ellen Terry as JOSEPHINE, and the Lyceum Company. The scenery by Hawes Caven; the dresses from the wardrobe of Seymour Lucas, A.R.A., who most kindly volunteered his help. Prices: Stalls, 42 2s.; Dress Circle (front row), 31s. 6d.; other rows, 21s.; Upper Circle (front row), 15s.; other rows, 10s. 6d.; Amphitheatre, 6s.; Pit, 5s.; Gallery, 2s. 6d. Box-office now open.—LYCEUM.

WERNER,

LORD BYRON'S Tragedy, arranged for the Stage in Four Acts. For the literary work in connection with this production Mr. F. A. Marshall is responsible. "Werner" is founded upon a story in the so-called "Canterbury Tales," entitled "Knutzner," by Harriet Leo. The play follows the story closely, but the colour and the reader of the murderer's identity, which is, perhaps, the strongest point in the story, becomes a bluish in the play. An audience unacquainted with the play of "Werner," or with the tale of "Knutzner," would either be entirely in the dark as to the connection of Uric with the murder, or, at the best, would be enabled to make but a vague guess as to his guilt. The true tragic interest of "Werner" may be said to lie in the proud and passionate love which Count Sazendoff (Werner) has for his son, of whose real character he is not the slightest suspicion; and it is the shock of the discovery that Uric is a robber and a murderer, which actually proves fatal to the agonised father. The additions now made at the end of Act II. in this version are surely amplifications of what is described in the original play, and it is hoped that they will help to strengthen the dramatic interest of the last act.—LYCEUM.

UNDER THE IMMEDIATE PATRONAGE OF HER GRACE THE DUCHESS (ELIZABETH) OF WELLINGTON.

MR. OBERTHUR'S MORNING CONCERT. SATURDAY, MAY 28, at the PRINCES HALL. Vocalists—Mlle. Karin Zudstern, Miss Frances Prideaux, M. Louise Aine, Signor V. De Monaco, Mr. F. Campbell, Mr. H. Watson, the Choir of the London Conservatoire of Music. Piano, Mlle. M. Zehel; Violin, Mr. Kornfeld; Violoncello, Herr Max Niederberger; Harp, Mr. Oberthur. Conductors—Mr. W. Ganz, Signor Romili, Mr. Sidney Shaw, Mr. P. Kinke. Tickets, 10s. 6d., 5s., and 2s. 6d., at the Principal Agents; the Prince's Hall; or of Mr. OBERTHUR, 14, Talbot-road, Westbourne Park, W.

JEPHTHA'S VOW, by EDWIN LONG. R.A.—Three New Pictures—1. "Jephthah's Return," 2. "On the Mountains," 3. "The Martyr." NOW ON VIEW, with his celebrated "Anno Domini," "Zeuxis at Crotona," &c., at THE GALLERIES, 168, New Bond-street, Ten to Six. Admission, one Shilling.

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THIRD NOTICE.

Gallery IV.—No two pictures could be in greater contrast than those which form the chief attraction of this room—Mr. F. Goodall's "Misery and Mercy" (338) and Mr. Sargent's "Carnation, Lily, Rose" (359). In the former we have, perhaps, as good a specimen of religious painting as we are likely to find in contemporary English art. The scene is that in the Temple when the woman taken in adultery is left alone with Jesus—who is looking out into space wrapt in thought and pity—a fine figure, with some dignity and expression. At his feet, in a painful attitude, the poor woman is crouching, scarcely believing that her persecutors can have left her, and unable to realise the Presence in which she finds herself. Apart from an excessive tone of blue, which characterises so much of Mr. Goodall's work, the colouring is subdued and well sustained; whilst the Temple, broadly and firmly painted with skill and care, is not so elaborated that it draws away attention from the real subject of interest. Mr. Sargent's *tour de force*, on the other hand, has specially in view the mastery he can show in depicting diffused light. Two little girls, in light dresses, have gone out into the garden whilst it is still twilight to arrange for an evening's fête. They are standing breast-high amid Japanese lilies, roses, and carnations, and are busy lighting the Chinese paper-lanterns, the light of which, through the coloured paper, is falling, rainbow-like, over the children and flowers. Amid all this imaginative work, Mr. Sargent's underlying realism peeps out now and again, and is marked in the accuracy of the effect of the yellow light on the hand of the child peeping into the lantern she is about to suspend. Mr. William Carter's portrait of Mrs. Pickersgill Cunliffe (340), although very clever and attractive, recalls too vividly, by its pose and colouring, Mr. Herkomer's treatment of Miss Grant which two or three years ago adorned this very room; but it is useful as a contrast to Mr. Herkomer's subject-figure (377), already described. Mr. F. Bramley scores a distinct success in "Eyes and No Eyes," an old man threading a needle, with a number of people standing round, somewhat in the method of Messrs. Woods', Van Haanen's, &c., groups. Close by Mr. R. C. Crawford's "Foaming Billows" (353)—a fine bit of rolling, tumbling sea on a rocky coast—is strongly and truthfully painted. Mr. Mark Fisher's "Berkshire Meadows" (362), richly sprinkled with cattle among the willows, is a sunny, joyous scene, to which he does ample justice—full of atmosphere and fine colouring; and we should not pass before Mr. Sidney Cadogan's "Through the Forest" (382) without noticing the clever way in which he manages the sunlight peeping through the branches of the dark pine forest. In strong contrast of tone, if not of sentiment, is Mr. J. Lavery's "Brook" (404), painted with great feeling and delicacy; whilst Mr. F. W. Hayes' "Sea Grotto" (393) is as bright and clever a bit of brush-work as one may wish to find, although a trifle hard in colour. Its proximity, however, to Mr. Albert Moore's solitary contribution, "Midsummer" (396), relieves it from any danger of being thought garish. Mr. Moore's allegory represents three female figures in rich orange dresses holding green fans. Their faces are extremely lovely, and the poses far more easy than is always the case with Mr. Moore's classical studies. In this work it is by the colour rather than by the form that he hopes to make his effect, and, except for the unnecessary coldness of the background, the composition must be regarded as successful. Mr. L. Fildes' portrait of Mrs. W. L. Agnew (388), in a white dress and round chip hat, is a very sweet and thoroughly simple rendering of a pretty woman.

Gallery V.—We have already alluded to the portrait of Mr. Hubert Herkomer, by his cousin, which is one of the most interesting works in this room; and it finds a worthy companion in Mr. F. Dicksee's "Hesperia" (420), a beautiful young girl, in a richly brocaded dress, holding in her hand one of the golden apples. It may be mentioned that this is the portrait of a lady who has, since it was painted, withdrawn from the world and its embellishments, and is now undergoing her novitiate in a convent. Close by are two pictures by Mr. J. Brett, "Kyle Akin" (416), and "Ardenrive Bay" (421), which seem to us to unite all the faults of this clever artist's worst style. The iridescent colouring which pervades the scene is as unlike Nature—especially on the west coast of Scotland—as anything that can be imagined. This subtle combination of pink and yellow, of blue and green repeated over and over again is, we believe, altogether unreal, whilst the minute variations and accidents of the rocks, which are rendered with so much labour, would, we contend, be absolutely unappreciable to the eye at the distance which separates the spectator from the trees which fringe the shore above high-water mark. There is neither repose nor majesty in such work as this, and we almost venture to add, there is no truthfulness; but Mr. Brett is not the first artist who has failed to realise that the part is not greater than the whole in a landscape as elsewhere. If one would see a coast-line as it really appears, and can be poetised without being transformed, there is Mr. C. H. Macartney's "Cornish Coast" (459)—on the opposite wall—which fulfils these conditions. It represents a long line of waves breaking over a rocky coast, the foreground of which is broken up with boulders and flat stones, to which the many-coloured seaweed clings, and amongst which the water, reflecting the sky above, stands in pools. This is quite one of the best—because one of the most truthful—seascapes in the Exhibition; and it marks, when compared with Mr. Brett's work, the full meaning of the motto on the catalogue: "Sentiment is the life and soul of Fine Art." From Mr. Macartney's picture the eye falls upon Mr. Eyre Croft's "Napoleon leaving Moscow" (453), which hangs just beneath it, and one cannot quite understand the reason why our artist has so distinctly imitated (or challenged?) Meissonier's well-known work "1813." The Emperor's pose, horse, and dress are identical—possibly for historic reasons—but so is the grouping of the staff which follows the retreating and baffled potentate. As there is no ground for supposing that Meissonier had anything but his own imagination to guide him in depicting this scene, it seems a pity that Mr. Eyre Croft should not also have drawn his inspiration from within. Sir J. Millais' portrait of the Marquis of Hartington (465) is a disappointment, suggestive rather of a smug tradesman than of a statesman of distinction. Mr. Savage Cooper's "Spirit of May" (424), is a clever bit of idealism—the figure of a girl in rose-coloured drapery rising from a flower-sprinkled meadow. As a colourist Mr. Cooper shows great delicacy and a refinement of touch, and these qualities are even more strongly marked in his other work, "The Bride of Spring" (704), where the female figure, with a lapful of Lent lilies, is more firmly painted, without any violence being done to poetic feeling. Mr. Matthew Hale's "Workshop in Tanagra" (422), Mrs. Merritt's portrait of Miss Marion Lea (415), and Lady Butler's "Desert Grave" (466) are well worthy of attention; nor should we omit reference to Mr. G. Hitchcock's "Dutch Shrimpers" (433), which, in spite of the somewhat colossal proportions of the woman, renders with wonderful fidelity the coast-scenery of the Zuyder Zee and the soft white light which does duty for bright sun in those parts of Holland. Miss Emmeline Deane's portrait of Mdlle. Anna Belinska (426), in

spite of its sombre colours and tragic tone, contains clever work of much promise.

Gallery VI.—The most imposing work in this room is Mr. Solomon Solomon's "Samson" (503), just seized by the Philistines, whilst the false and faithless Delilah is mocking his despair. Although there is a remarkable amount of exceptionally good honest work in this canvas, one cannot help regarding it rather as a congeries of Academic studies than as a complete picture, of which the story, rather than the materials, should lay hold of one's attention. In Michael Angelo's works thews and sinews, muscles and members, play their part, but they are not everything, as they are in the writhing mass before us. Our conception, moreover, of Delilah is very different to Mr. Solomon's, and we cannot help thinking that she was more of a woman and less of an elf than he represents her. From this type Mr. G. D. Leslie's "Sylvia" (483) is as far removed as possible—a pretty, fresh-coloured, modest English girl, in a becoming greenish dress, and carrying in her hands a Queen Anne silver bowl, brimming over with roses. There is more "grit" in this picture than we have of late found in this once popular artist's work. Mr. Leader's "Smooth Severn Stream" (496) is less hard than usual; but it represents his customary clear sunset, with hay-boats drifting down stream. Mr. Andrew Gow's "Surrender of Lille" (504) is quite the best "military piece" of the year, and he has thrown a good deal of feeling into his rendering of the column of French troops who, "with all the honours of war," drums beating, flags flying, and arms shouldered, are marching out of the surrendered city and defiling before Marlborough and his brilliant staff, who courteously salute the passing colours. Sir J. Millais' portrait of the Earl of Rosebery (509) is even weaker and more spiritless than that of Lord Hartington. One can only hope that this eclipse of our great artist's powers is only temporary; but most certainly the present year will add little to his fame; and his failure is made the more conspicuous by the proximity of Mr. Herkomer's portrait of Sir Archibald Campbell (502), in which, whilst employing practically similar materials, the younger artist has achieved a very great success. We must pass by Mr. E. J. Gregory's "When the Cat's Away" (525), Mr. R. Macbeth's "Ambrosia" (530), as well as Mr. E. H. Fahey's "On the Bure" (522), with a passing word of commendation; and even Mr. W. L. Picknell's "Toiler of the Sea" (547), with all its strength and poetry, must not arrest us long. Miss H. Rae, whose success last year was so marked, follows it up this year with a freely conceived imaginative work, "Eurydice Sinking Back to Hades" (534), of which the tones are somewhat unnecessarily pale. Two young artists, namesakes of Academicians, Mr. Frank Calderon and Mr. Bryan Hook, send capital works, the former, "Running the Gauntlet" (539), and the latter, "Sea Swallows" (549). Mr. Stanhope Forbes is still faithful to the sea and its toilers, and shows all his strength and fancy in a powerfully-conceived work, "Their Ever-Shifting Home" (543); but the most noteworthy picture in this corner is M. Carolus Duran's portrait of his young daughter (556), in a shot-silk brown-and-gold dress, against a rich brown curtain. The marvellous way in which the texture of each stuff is rendered may well strike despair into the heart of many an artist; but in this, as in the two other works he exhibits, M. Carolus Duran displays resources and a facility which suggest that he produces these vivid results without the least effort.

Gallery VII.—There is one very important work in this room, Mr. J. C. Hook's "Tickling Trout" (583) which is quite distinct from his usual work—some children are groping in a stream which runs swiftly between high banks; beyond is a fine landscape which, although composed much after the model of Turner's "Crossing the Brook," is treated in a modern but not less poetic style. Another good landscape is Mr. David Murray's "Autumn's Gentle Tinge of Gold" (576), almost too bright, with its poplars turned yellow and its scorched reeds, but a true rendering of the plains of Picardy after a long drought. Mr. Milne's "Tay Backwater" (590), Mr. Ernest Waterlow's "White Sands of Connemara" (607), and Mr. Alfred East's "After-glow" (608) are all well worthy of attention. Of the figure-subjects Miss Jane Dealy's "Hush-a-bye, Baby" (584) shows very rapid and solid progress; the nurse herself, scarcely more than eight years old, is excellently drawn, and her expression of serious responsibility is quite delightful. The baby is, perhaps, a trifle lumpy; and, without pretending to speak authoritatively, we should say the feet were over-coloured and under-modelled. Mr. Blair Leighton's "Romola" (591) represents her reading to her blind father, a face full of dignity, whilst Tito is entering at the further end of the library. There is something more than mere scholarly and industrious work in the details of this picture, and although the artist fails to give to Romola's face a key to her heart, she is skilfully and gracefully depicted. Mr. Chevallier Taylor's "Grace before Meat" (604) is a pretty cottage scene, but with no pretensions to that originality which Miss Noyes's "Noonday" (634) displays in her able treatment of her subject. The principal portraits in this room are of Sir Edmund Henderson (629) by Mr. G. Long, well painted, but smoothing out the face of his sitter too much; of the Lord Mayor, Sir R. Hanson (606), by Mr. W. W. Ouless, who seems to have been more attracted by the robes than by the face of his Lordship; of Mr. G. A. Butler, a coloured gentleman (589), by Mr. Knighton Warren; and of the Rev. Walter Earl (564), by the Hon. John Collier.

Mr. John Morley, M.P., presided on Saturday evening at the annual dinner of the Cobden Club at the Ship Hotel, Greenwich. In giving the toast of the evening, he said he could wish that the club was a little more active in protesting against those little wars of annexation and aggression in which we were so constantly engaged. He hoped that the club would abate none of its efforts in the direction of Free Trade.

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NEW BOOKS.

TRAVELS.

Ancient Cities of the New World: Travels and Explorations in Mexico and Central America. By Désiré Charnay (Chapman and Hall).—A handsome volume, embellished with some 250 wood-engravings, contains the English translation of this work, already received and approved by students of American prehistoric antiquities and archaeological or ethnological science. M. Désiré Charnay undertook his first task of exploration in 1857, with a mission from the French Minister of Instruction; his second, in 1880, was aided by the munificence of Peter Lorillard, of New York, whose name he has given to a ruined town, with temples, palaces, and sculptures, on the river Usumacinta. That place, which is in the 17th degree of north latitude, about a hundred miles south-east of Tenosique, in the region between Guatemala, Chiapas, and Tabasco (Campeachy Bay), had, indeed, been known to exist; but the accurate examination of its remains is due to the present author. It is in the country of the Lacandonnes, a nation or tribe of the great Toltec race (Nahuas), with whom the Mexican civilisation, flourishing at the arrival of Cortes, would appear to have originated, and from them to have passed to the Aztecs, and to different kindred nations of Central America. The reader should be warned that this is a large and rather abstruse topic of inquiry, bristling with strange names, and guided by few, obscure, and uncertain records or traditions. He will soon leave behind the stirring adventures of the Spanish conquerors in the sixteenth century, and the modern aspects of the cities built and inhabited by their successors to this day. To get among the Toltecs, who were at the zenith of their grandeur eight or nine centuries ago, is almost like getting among the far more ancient nations whose empires have been destroyed in Asia. The monuments are often found in better preservation than those of Assyria, but the past life which they commemorate is quite as unfamiliar. It will prove, however, an interesting and profitable study, in company with this learned and diligent French explorer, to survey the great works of the Toltecs. These are found at Tula, their once famous capital, north of the city of Mexico, with the adjacent hill of Palpan; at Teotihuacan, Tenenepanco, and Nahualac, all in Mexican territory; and in the Yucatan peninsula and the neighbouring province of Tabasco. The interesting architectural remains in Yucatan have long since been described by Stevens, Squier, and other writers. Uxmal, Kabah, Ake, and Izamal, near the Spanish town of Merida, the Nunnery of Chichen-itza, which is here abundantly explained and illustrated, Tayasal, Tikal, and Copan, as well as Palenque, exhibit the power, the skill, and the taste of a great heathen nation, devoted to the artistic worship of such deities as the Sun and Moon, the gods of Air and Rain, to whom they offered no sacrifices of bloodshed, as the Aztecs did, but gifts of fruit, birds, and flowers. It is conjectured that the ancestors of the Toltecs came from Eastern Asia; and the desolate temples of Cambodia and of Java may have been erected by people of a kindred race.

Journals in Hyderabad, Kashmir, Sikkim, and Nepal. By Sir Richard Temple, Bart., M.P., G.C.S.I. Two vols. (W. H. Allen and Co.).—The eminent and accomplished member of the Indian Civil Service who has been Foreign Secretary and Finance Minister of the General Government, Lieutenant-Governor of Bengal, and Governor of Bombay, is the author of several important books on India which can safely be recommended as the most instructive and most interesting recent accounts of its present condition. His various contributions to our knowledge of Asiatic geography and history are duly appreciated by all those who care for the study of that class of subjects. His official services, especially in the Bengal Famine and in the undertaking of the railway towards Candahar, have earned the high approbation of successive political rulers of the British Empire in the East; and he has been chosen, as a consistent Liberal Conservative, to represent an English county constituency, while he takes an active part in works of social usefulness at home. Sir Richard Temple, therefore, in the publication of any of his writings, may rely upon the attention of his countrymen; but these journals, which are edited by his son, Captain R. C. Temple, of the Bengal Staff Corps, were written many years ago, and have the character of fragmentary and occasional notes. The filial care and literary diligence of Captain Temple, who is the practised editor of several periodical and other works on Indian antiquities and literature, supply in his substantial introductory chapters a full complement of special information. In a treatise by Captain Temple, occupying about sixty pages, on the large country under Mussulman rule belonging to the Nizam of Hyderabad, part of the Deccan region, we find a complete statistical and historical picture, drawn with agreeable neatness and clearness, of one of the most considerable Native States. Sir Richard Temple was Political Resident at the Court of Hyderabad only from April, 1867, to January, 1868; but his diary of those few months is worth the space that it fills in the first of these two volumes. We ought to feel it a high gratification to learn more than probably the generality of people in England had yet learnt, concerning one of our contemporaries, an Asiatic and a Mohammedan, the late Salar Jung, whose merits and achievements as a reforming statesman are hardly excelled by those of any European Prime Minister in our time. When, in 1853, the Nizam then reigning intrusted the government to that most able man, Turab Ali (which was his proper name, "Salar Jung" being an honorary title), the situation of affairs was ruinous and perilous in every department. The reader who will bestow a very little attention upon Captain Temple's brief and concise description of the administrative system, the territorial, fiscal, and financial conditions, the military, police, and judicial establishments of Hyderabad, before the advent of this great Reformer, and of their improvement by his loyal performance of the noblest of human tasks, continued to his death, in 1883, will not fail to enjoy, we hope, a generous pleasure in contemplating such an example. He may be led to ask, just now, a very serious question: Could we not find at this moment in India another good, well-instructed, able Mohammedan administrator, like "Sir Salar Jung," whose services might be lent to the Khedive of Egypt? This point, of course, lies far beyond the scope of the book under our perusal. Sir Richard Temple's notes made at Hyderabad, twenty years ago, nevertheless seem to us very suggestive of the best manner of dealing with Mussulman native rulers for the improvement of their States. The Nizam of those days, Afzalud Daula, was superstitious, jealous, and capricious, often treating his great Minister very unworthily; and the British Resident exercised much tact and discretion in quietly but firmly supporting good measures, with the least possible direct interference. Sir Richard's diary is a record of small incidents; but it shows the incessant hindrances with which Salar Jung had to contend, from the absurd suspiciousness, caprice and petulance of his ignorant Sovereign, the intrigues of hostile courtiers, the venality and perfidy of Hindoos, and the turbulence of Arabs. The Mogul aristocracy, for their part, appear to have a few men of honour and integrity among them. On the whole, we learn from these Hyderabad anecdotes much that is

characteristic of high Mohammedan social life and manners in India, and probably in other Eastern countries similarly situated: The Hyderabad State is larger than England, with a population of ten millions under its native Government; while its geographical position, between the Bombay and Madras Presidencies, with the "Central Provinces" under British rule to the north, must render its tranquillity always most important to our Indian Empire. The remaining contents of the two volumes have less political and more geographical and ethnological interest, consisting of Sir R. Temple's observations as a tourist in the countries adjacent to the Himalayas; in Kashmir, which he visited in 1859 and again in 1871; in Sikkim, a rugged highland district, due north of Calcutta, inhabited by curious primitive tribes; and in the secluded independent State of Nepal, where he travelled in 1876 as Lieutenant-Governor of Bengal. Readers will find great assistance in the special maps, several of which are original, composed expressly for this publication, and are the most complete and accurate maps of those countries yet produced, more especially those of Hyderabad, Nepal, and Sikkim. A plan of that singular city, Srinagar, the capital of Kashmir, which stands amidst a labyrinth of lakes, river-channels, and canals, surrounded by mountains, helps us to understand the detailed description. These attractive volumes are further adorned with coloured or tinted plates, from the author's own sketches of scenery and architecture, and with a photograph portrait of "Sir Salar Jung"—properly "The Salar Jung"—Knight Grand Cross of the Star of India, who once visited London.

An Easter Vacation in Greece. By J. E. Sandys, Litt.D., Fellow and Tutor of St. John's College, Public Orator in the University of Cambridge (Macmillan and Co.).—The author, with Mrs. Sandys, was at Athens eight days last year. This is the interesting part of his tour; though he visited the ruins of Mycenae and Olympia, he tells us nothing more than we had already learnt of the recent discoveries on those classic sites; his account of Corinth is scanty, that of Delphi is rather confused, and there is little to say of Corfu. Yet we find, in his observations made in short morning rambles around Athens, fresh instruction upon many points of topography, due to a keen eye for the local bearings of a prospect, and to a discerning remembrance of historical details. The scholar who loves the works of Attic historians, dramatic poets, and orators, cannot feel indifferent to such opportunities of verifying their abundant references to localities within sight of the hills about their city. Here is an instance: Demosthenes, it is well known, died in exile, after the final defeat of Greek liberty, in the island of Kalaureia (now Poros), where he had sought refuge in the sanctuary of Poseidon. There is a pathetic letter, in which that high-spirited patriot says that, sitting there not long before his death, he could look across the sea to Athens. Several modern commentators have remarked that this is impossible, because, as they were told, the promontory of Methana intercepts the view. A wish to save the credit of Demosthenes or the disputed authenticity of this letter has prompted the violent conjecture that, since his time, the ridge of Methana may have been raised higher by volcanic agency. Dr. Sandys, going past in a steam-boat, happily ascertains the fact, which had indeed been suggested by Curtius, that the Acropolis is actually visible from Kalaureia, looking past Ægina a little to the east of due north, while Methana does not at all lie in that line of view. Athens may well be called, in every sense, "the eye of Greece." It is surprising that so much of Greece can be seen from near Athens; the Acrocorinthus, and Mount Cyllene in Arcadia, seventy miles distant, and the mountains of Argolis, to the southwest; and from the summit of Pentelicus, 3640 ft. high, Euboea and the inner Cyclades, while the immortal battlefield of Marathon lies close below. Salamis, as all know, is just by the port of Athens. We need only say that Dr. Sandys is able, in a few particulars, to improve the topographical record of some approved authorities, though hundreds of visitors—many of them learned men—yearly spend more time at Athens than he could afford. He is a botanist, and can distinguish correctly the purple and crimson flowers whose hues taught Pindar and Meleager their peculiar epithet for the spring season. He is not so good in zoology or animal physiology; for he seems to have expected the Greek frogs, as in the comedy of Aristophanes, to pronounce the syllables, "Brekekekex, ko-ax, ko-ax." How could any frog ever utter compound labial consonants? Their true language, certainly, was and is merely guttural—"Kekekekex, ko-ak, ko-ak." But he tells us much that is worthy of notice, in a very unpretending, unaffected manner. His appendix, containing a well-arranged useful analytical catalogue of all the good books, English and foreign, of Greek geography, travel, and description, and, further, a series of time-tables of the steam-boats and railways, but without giving the fares, will be serviceable to tourists or to students. The small map of Greece is not of much use.

Viã Nicaragua. By Mrs. Alfred Hort. (Remington and Co.).—A lady and her sister, with children of the sister's family, having to go from New York to San Francisco, were persuaded to take the Nicaragua route, which seems by her account to have been a mistake. We suppose the date of these adventures to be some years ago. The Atlantic voyage to San Juan del Norte (Greytown) occupied eleven days; the river passage, despite the gorgeous tropical forest scenery, was made wretched by the vile steam-boat accommodation; the crossing of Lake Nicaragua was tedious, and the ladies had to be carried ashore by native men, for want of a proper landing-place, at Virgin Bay, where they slept in a bamboo hut, mankind sharing its shelter with fowls, goats, and a donkey. Mrs. Hort did not like all this; but endured it bravely, much assisted by an obliging Frenchman, M. Pioche, one of the fellow-passengers. She relates her experiences with spirit and good-humour, effectively taking her literary revenge upon the deceitful, extortionate American Transit Company, which is, no doubt, an affair of the past. The ride on mules from Lake Nicaragua to the seaport of San Juan del Sud, on the Pacific coast, was extremely fatiguing, and apparently even dangerous, through a pathless forest, deep ravines and rocky precipices, and crossings of mountain torrents. Those who have read Mr. Belt's "Naturalist in Nicaragua" will be prepared to feel, with this authoress, a wish that they could explore the beauties of such a region without so much personal discomfort. Her account of the voyage, on the Pacific side, to San Francisco, calling at Realejo, and stopping a few days at Acapulco, will not less forcibly appeal to common sympathy with the sufferings of "those who travel by land or water." Altogether, it must be far cheaper, easier, and pleasanter to go by railroad from New York to San Francisco in six days than to go round by the Isthmus in three weeks. Mrs. Hort's return journey, however, was by Panama—not by the Panama Railway across the isthmus, which may then not have existed. She rode on a mule to the Chagres river, and descended in a boat to the Atlantic. A recent occasion to go again to California has enabled her, once more choosing the Isthmus route, to find much improvement in the Nicaragua steam-boats and in the station at Virgin Bay, on the lake, where a brisk little town of wooden houses, with a tolerable landing-jetty, has now been created.

CHESS.

TO CORRESPONDENTS.

Communications for this department should be addressed to the Chess Editor.

L. BEIRANT (Bruges).—We must there are not many amateurs of Bruges accomplish to your letter. Do you not think it somewhat silly to so positively pronounce Problem 2248 to be wrong because you are unable to solve it? Salutations impresses!

E. H. (Patras).—It is the rule, not only in England, but of modern chess everywhere, that a Pawn, on being advanced to the eighth square, may be promoted to Queen or any other piece, whether such piece is represented on the board or not when the Pawn is promoted.

AJEDREZ.—We require the names and addresses of contributors of problems. We shall be glad if you will comply with the rule.

CORRECT SOLUTIONS OF PROBLEM No. 2245 received from Laura Greaves (Shelton) and C. P. (Paterson, U.S.A.); of 2246 from E. G. Boys and R. Thomas; of 2246 and 2247 from F. W. Evans (Emden); of 2246, 2247, and 2248 from T. G. (Ware) and John C. Bremner; of 2247 from John C. Wain, T. Roberts, L. Penfold, J. A. Schmucke, E. G. Boys, Dr. White (Maidstone), James Easton, W. A. P. E. G. Gibbs, jun., Percy R. Gibbs, Brutus, Aunt Buck, Licio Vecchi, Casimiro Basto, F. F. (Brussels), Thomas Letchford, A. W. G. Henry G. King, F. Hoort Graafland (Amsterdam), J. C. S., and W. B. Smith.

CORRECT SOLUTIONS OF PROBLEM No. 2248 received from J. A. Schmucke, A. G. Hunt, B. R. Wood, Bernard Reynolds, C. Oswald, Major Prichard, R. L. Southwell, Hereward, H. Lucas, Hermit, E. Casella (Paris), Jack, E. Elsbury, W. R. Hallen, Jupiter Junior, Shadforth, W. Millier, Thomas Letchford, G. W. Law, R. Worters, R. Tweddell, L. Penfold, L. Falcon (Antwerp), Alpha, Ben Nevis, L. Sharswood, Ernest Sharswood, Thomas Chown, An Amateur of Liège, S. Bullen, Otto Fulder (Ghent), E. Louien, Nerrina, W. Heathcote, G. Darraagh, Commander W. L. Martin (R.N.), H. Wardell, B. Featherstone, Rev. Winfield Cooper, H. Reeve, E. E. H. A. Blackham, R. H. Brooks, A. H. Burgess, Henry Frau (Lyons), Sergeant James Sage, Laura Greaves, Ajedrez, and W. E. H. Stokes.

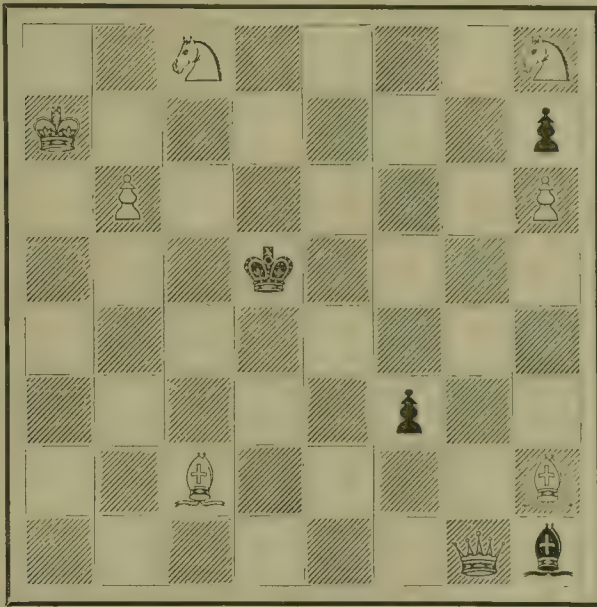
SOLUTION OF PROBLEM No. 2247.

WHITE. BLACK.
1. Kt to Q 5th. Any move
2. Mates accordingly.

PROBLEM No. 2250.

By E. J. WINTER WOOD (Croydon).
(First Prize, Sheffield Independent Tourney.)

BLACK.

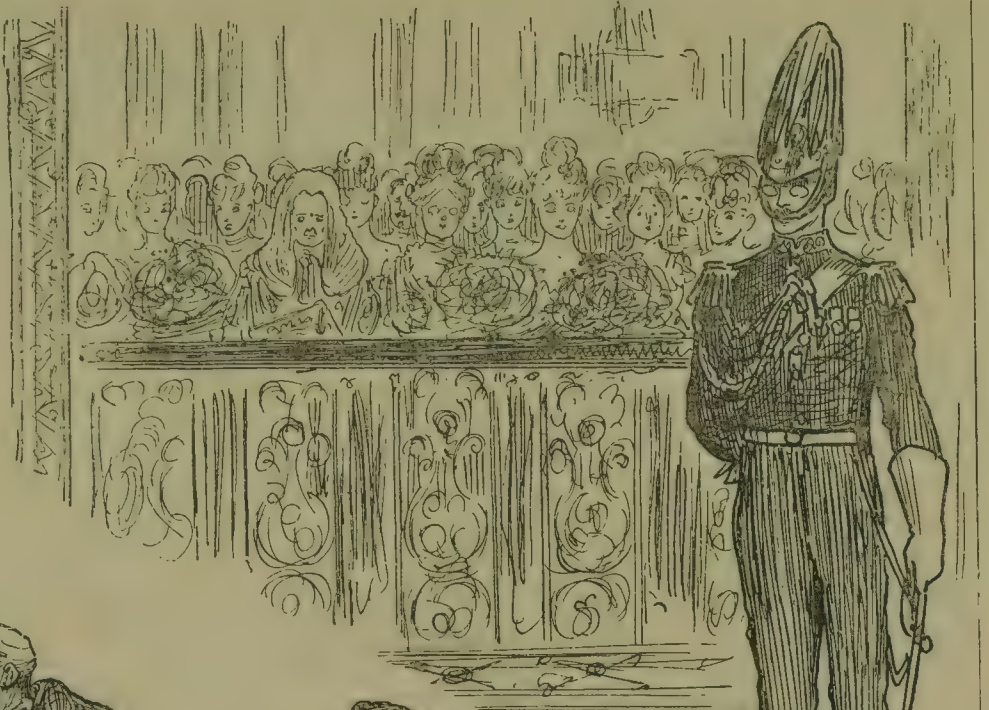




The Hon. Sir Spencer Ponsonby Fauc.



Lord Folkestone.



Waiting.



A Marshalman.



From Hungary.



Master of the Horse.



ABOUT TO ENTER THE PRESENCE CHAMBER.



NEGRO BAPTISM IN THE UNITED STATES.
DRAWN BY FELIX REGAMEY.

NEW NOVELS.

A Tangled Chain. By J. E. Panton. Two vols. (Ward and Downey).—This is an extremely painful account of introspective mental struggles in a twelvemonth, or little more, of the life of a very extraordinary young lady. The only daughter of Sir Marmaduke Standen, with her mother in a private lunatic asylum, was made the victim of that cynical atheist's pernicious theory, and was systematically brought up to hate every idea of religion and morality. So she poisoned her father, the girl being "a savage," naturally selfish and heartless, and wishing to enjoy her liberty with £5000 a year. At the age of twenty-two, having seen nothing of the world outside her secluded Cornish home, this young person shows remarkably cool self-possession in evading the suspicions that arose at his death. She comes to London, having engaged a lady companion, who is a divorced wife of notoriously bad reputation. Miss Standen, having studied all the reports of divorce cases as well as criminal trials, does not mind such trifles. They join the household of two respectable sisters, who live unfashionably on £300 a year in Eaton-square. Is it not a mistake to give the titles of "the Honourable Juliette" and "the Honourable Hyacinth," to the daughters of "Lord Maurice Farrer"? It is, at least, rather unlikely that they should, even with a Duchess among their family connections, gather a splendid company in their drawing-rooms at a Christmas ball. The behaviour and talk of the guests in this brilliant society may appear strange to inexperienced readers; especially odd and rude is the conduct of a Mr. Willoughby, who thinks it his duty, upon a first introduction to Miss Standen, to admonish her somewhat impertinently, and to interfere with her private affairs. He is an ideal hero of the Whitechapel apostolic mission for the social improvement of the poor. Miss Standen has to listen to more plain speaking, and to learn more nasty London scandal, from one side and the other, than we care to peruse. A supper of fast men and women at the questionable house of a certain actress brings her career of perilous dissipation to a crisis, and she gets a moral shock. But she is still a professed disbeliever in honour and virtue. If any reader wants to know the end of such a character, the two volumes are to be had. Let us only say that she does not marry good Mr. Willoughby, though possibly in love with him, nor is she brought to justice for the murder of her father. The authoress of this story has written with the best intentions, to show that people ought to be moral and religious, and to walk in "the plain old paths of peace." It is not the less repulsive and unhealthy; we cannot at all recommend it.

Driven to Bay. By Florence Marryat. Three vols. (F. V. White and Co.).—There are readers whose taste is for that class of novels in which vice and crime stalk about freely. The atmosphere of this story is somewhat relieved by lively flirtations, by a little display of coquettish millinery, and by touches of true love, with the pathetic portrait of the usual suffering angel, accompanied by her faithful, honest, courageous, warm-hearted henchwoman. A fine opportunity for parading the prominent personages is supplied in the eighth and ninth chapters of the first volume. The authoress has there got her people "snug under hatches," or collected on board one ship. There is the scoundrel, who is sailing under false colours and a false name, who believes that he has given his wife the slip, and who contemplates bigamy to keep in countenance the forgery he has already committed. But the injured wife herself is there, come on board unknown to him, as she intends to "rough it" among the second-class passengers. And there is the gallant, handsome, high-souled

"second officer," who had loved and lost the injured wife in days gone by. We have noticed the good, but somewhat grimy, serving-maid, who has undertaken the mission of watching over the injured wife. Add to these a pretty girl, a not quite lady-like flirt, who is engaged to the gallant second officer, but does not seem likely to keep her engagement; and the rich young lady, whom the scoundrel has purposed, under her parents' very eyes, to betray into bigamy; finally we have the fine stalwart young fellow, who knows all about that forgery, having been himself unjustly suspected, and who has already met, recognised, and opprobriously treated the scoundrel. To have brought all these persons together on board of the same ship is surely to have provided a situation pregnant with stirring events: as if there were concealed in the vessel so many barrels of gunpowder, with a lighted fuse to blow up the whole company.

Doctor Cesar Crowl: Mind Curer. By Paul Cushing. Three vols. (J. and R. Maxwell).—This story is exceedingly strange, a little mysterious, highly amusing, slightly melodramatic, and certainly well written. Why Dr. Crowl should have decamped from the place in America where he had practised as a lawyer, is easily perceived: for he would probably have been lynched, if he had strayed there. But he surely might have defied the "practitioners of the heart of Christian Science," in Boston, and might even have brought them under the influence of his Satanic powers, made them pay double fees for their impudence, and enchanted them into handing over all their valuables. Or he might have carried the war into the enemies' camp, accused them of being impostors, offered to match himself against them in a case of smallpox or hydrophobia, and beaten them by sheer audacity, and by the magnificence of his personal appearance, manners, expenditure, and general style of living. But since he has left the United States for England, it must be said that the way in which he deals with the dangerous lunatic, one of his first acquaintances in the "old country," stamps him as the right man in the right place. Alderman Theobald is the next gentleman whose conduct may appear a little unnatural; for, though he had done a deed to be ashamed of, he had a sort of defence to save him from going in abject fear of Simon Kidd. But for the reader to have had less of Mr. Kidd and his comicalities would have been a serious loss of drollery. One of the most startling revelations is that of the vast prizes which seem to be offered for competition to "foreign devils" by Chinese magnates, for such literary tasks as the best monograph on the "The Life and Times of the Emperor Kien-Lung." It should be remarked, however, that the sum of money awarded took fifty-five years accumulating, and the monograph was twenty years writing. Altogether, "Dr. Crowl" is a very readable novel. Let us explain that a "mind-curer" does not here so much mean one who can minister to a mind diseased as one who can cure the supposed diseases of what is supposed to be the body, by acting upon the mind, which alone exists. The story does not throw much light upon this abstruse subject.

The Girl He Did Not Marry. By Iza Duffus Hardy (F. V. White and Co.).—Here is a succession of scenes in which there are scarcely any events beyond more or less vivacious love-making, flirtation, preparations for weddings, injudicious proceedings, and the situation of being on with the new love before being off with the old. There are good things in the story; some powerful pieces of description, especially in the last volume, and a very touching conclusion. It is certainly a clever but not a very agreeable romance. The heroine's character is not a very new conception; but it is truth-like, and carefully as well as skilfully sketched. Yet it is not according to the ordinary experience of life, that

ambitious, coquettish, calculating, if not heartless, young ladies, who take their charms to the best market, and who meet their first, second, and third loves with the most smiling unconcern, do not suffer any retribution, but finally make excellent wives and mothers, and enjoy life as if they deserved it.

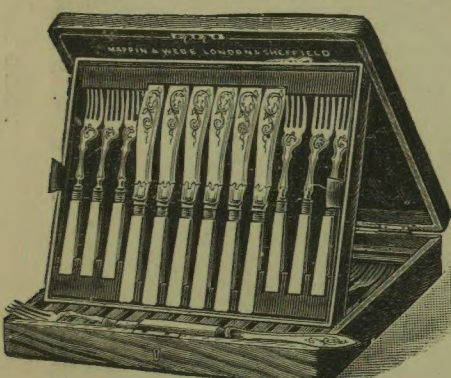
Glowworm Tales. By James Payn (Chatto and Windus).—This can be strongly recommended as a prescription for dullness. There is scarcely one of the tales in the three volumes which will not leave the reader the better and the brighter for having read it. Slight they are, certainly; still, nobody can be advised to take them all at a single dose, as if they were a chest of homœopathic medicines; but one or two at a time will form a very agreeable and effective alternative. Nor, with all the levity of tone, which is so striking a characteristic of the collection, is there a total absence of ballast; there is enough to show that the writer is by no means so superficial as his airy style might lead one to suppose; that he "could an' if he would"; that he has deliberately chosen the part of the laughing philosopher; and that in his case, if "he jests at scars," it is not because he "never felt a wound." He is shrewd, to a marvel; and some of his remarks, if it were not for the light tone in which he makes them, would be found to be much wiser than the ponderous utterances of the professed moralist.

NEGRO BAPTISTS IN AMERICA.

A deplorable accident, which caused the loss of eleven lives, took place on the 8th inst. at New Orleans, during the performance of the rite of Christian baptism by total immersion, which took place, with many new "converts," in the Mississippi river, in the presence of a great throng of spectators. These were assembled on a wharf of the "levee" or raised bank of the river; the railing broke under the pressure of the crowd leaning upon it, and fifty were thrown into the water. Those drowned were mostly children. Among the persons of that religious persuasion, in the United States, who consider themselves bound to practise the baptism of adult believers in precisely the same manner that was used on the banks of the Jordan and in the primitive Apostolic Church, there are large congregations of the negro race. A well-known French artist, M. Felix Regamey, some of whose Sketches of American social life appeared in our Journal a few years ago, took an opportunity of attending a wholesale negro baptism, and sent us a sketch of the scene, which is strongly characteristic, though it may possibly exaggerate the grotesque aspect of negro features and gestures. There is no intention, certainly, to disparage the peculiar observances of the "Baptists," who, in the United States as in England, have always been justly esteemed among the most refined and highly cultivated, both intellectually and spiritually, of Dissenters. Nor would one be disposed to underrate the moral benefit of any form of Christian profession among the negro population in America, where the bulk of that race, by nature extremely affectionate, emotional, and prone to enthusiasm, were till lately brought up in slavery, and have scarcely yet acquired the sedate and reserved demeanour of ordinary American citizens. We should tolerate a certain degree of crude extravagance in their demonstrations of joy at their free admission to the privileges of religious association. Some thoughtful observations upon this subject may be found in Sir George Campbell's instructive book, "White and Black in the United States" (published by Chatto and Windus in 1879), where he bears personal testimony to the earnestness of the negroes at a "camp-meeting": he witnessed "a pleasant sight" in a convention of their Baptist ministers.

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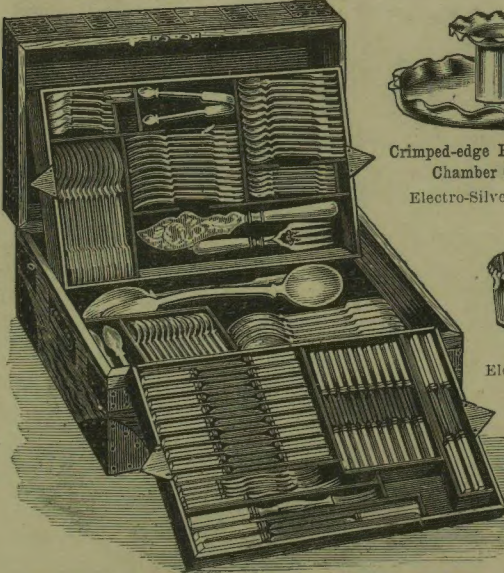
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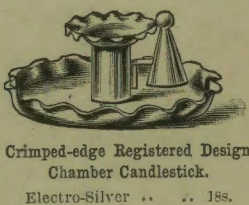
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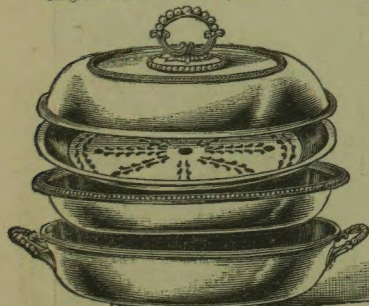
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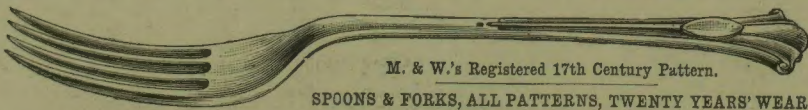


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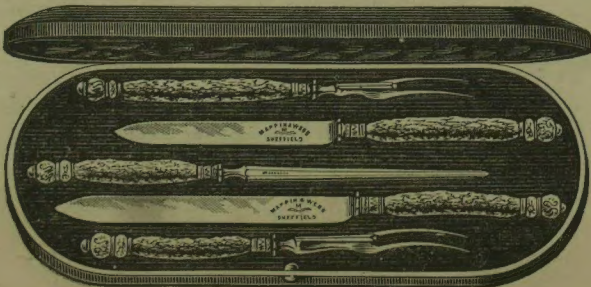
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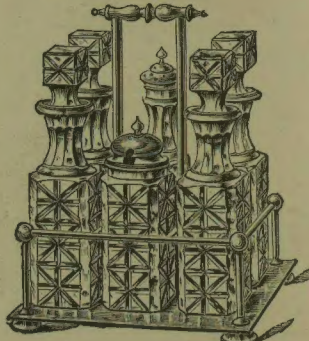
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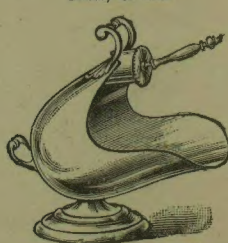
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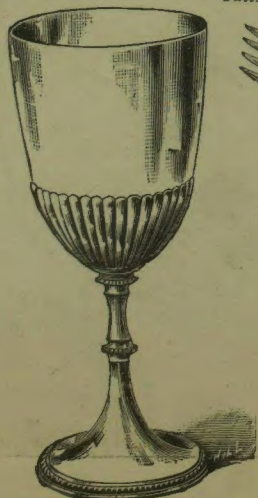
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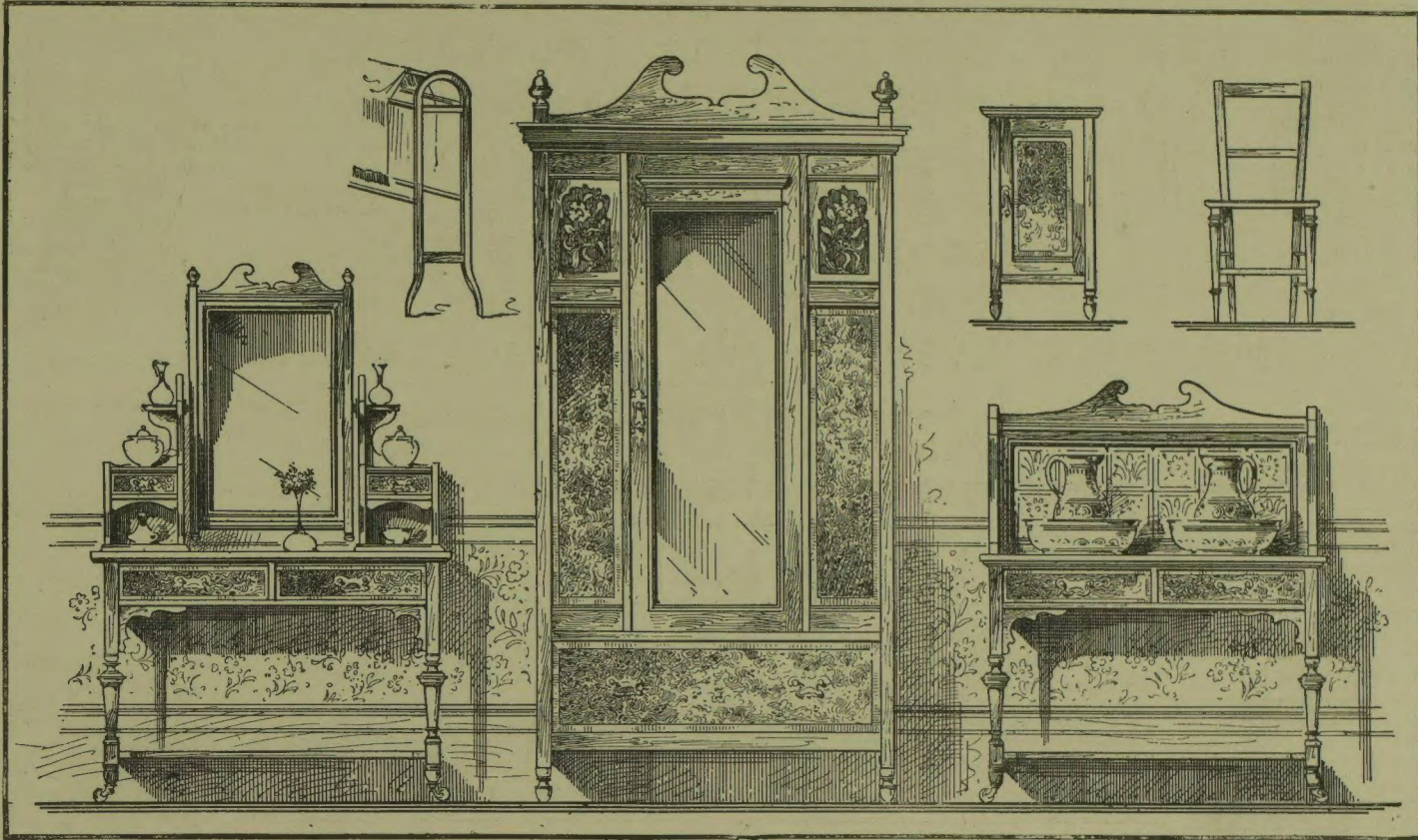
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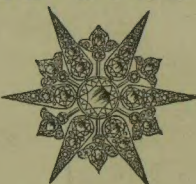
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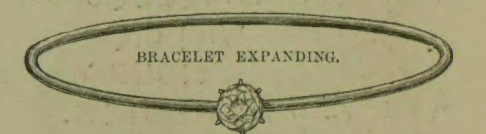
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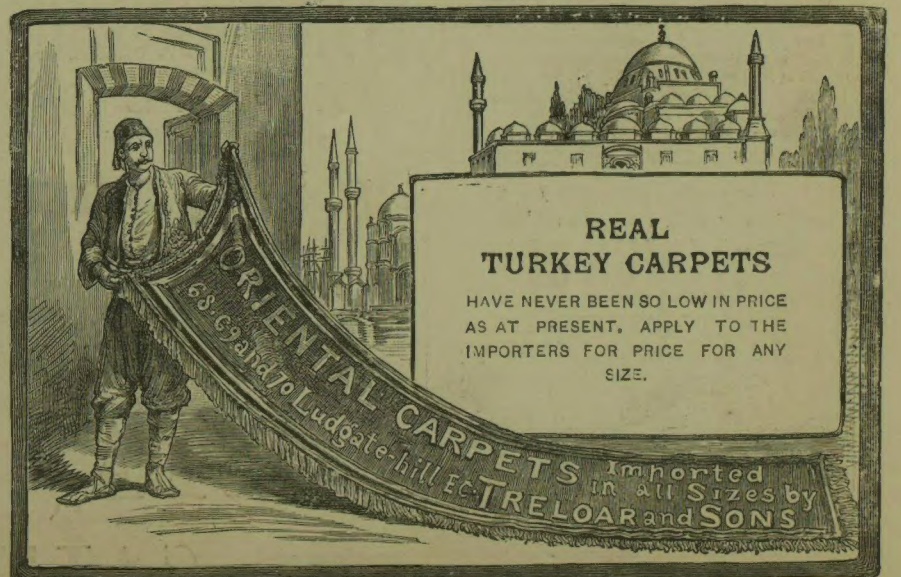
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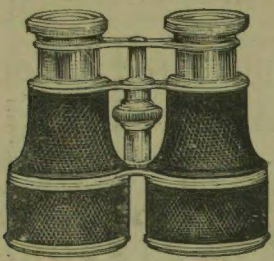
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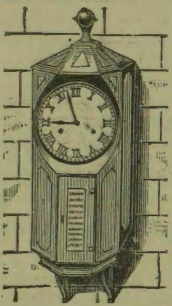
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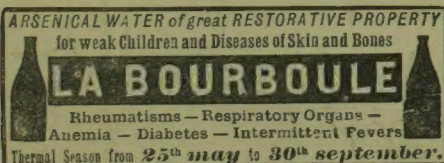
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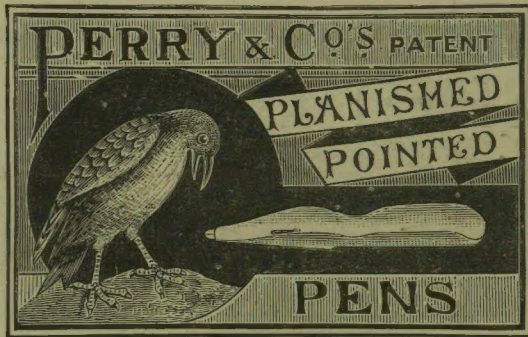
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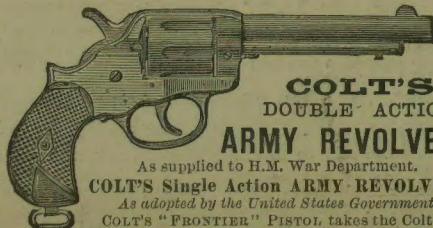
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